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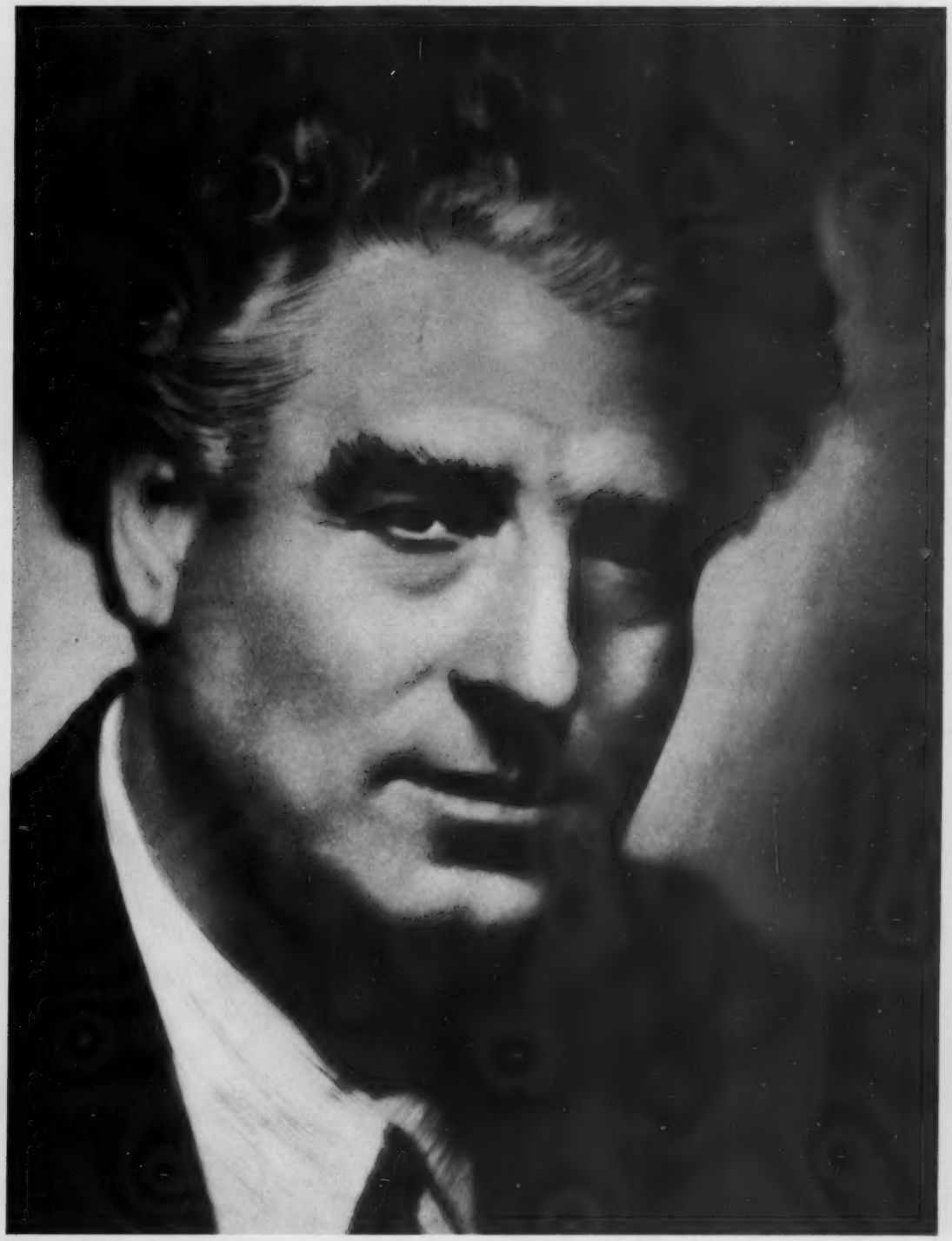

GIOVANNI MARTINELLI

Leading Dramatic Tenor of the Metropolitan Opera

Does Not Close His Present American Season Until June

THE MENUHIN TRIO

(Yehudi and Hephzibah Menulin and Maurice Eisenberg, cellist) in Paris, photographed just as they finished recording the Beethoven trio in D, op. 70, and the Tschaikowsky trio in A minor. The fourth person in the picture is Georges Enesco, their artistic advisor. (Photo by Studio Lipnitzki)

LOUISE GERARD THIERS,

soprano and vocal teacher, will present a recital of operatic selections at her New York studio, on April 25. Singers of various grades of proficiency share the program. (Photo by Apeda.)

ETHYL HAYDEN,

soprano, is to be heard in recital in Town Hall, New York, on April 21. With Celius Dougherty at the piano she is to sing a program comprising numbers by Gluck, Bach, Scarlatti, Faure, Jensen, Hugo Wolff, Brahms, Arnold Bax, Edward Harris, Edward Horsman, Cyril Scott and Genevieve Davis. (Photo by Apeda.)

EUNICE NORTON and DR. JOHN J. BECKER,

looking over the score of his Concerto Arabesque for piano and orchestra which Miss Norton played in March with Paul Lemay and the Duluth (Minn.) Civic Symphony Orchestra.

WILLIAM PENNY HACKER,

artist pupil of Jose Iturvi, has been engaged to conduct the Albany (N. Y.) Philharmonic Orchestra for the 1936-37 concert season. (Photo by Gustave Lorey.)

ELMO RUSS,

composer-pianist, appears at Roerich Hall, New York, on April 20 in a concert of his own song-settings of lyrics by contemporary American poets. The singers are Louise Caselotti, contralto, Lee Sherman, tenor, Alfred Chigi, baritone, and Sylvia Miller, soprano, with Mr. Russ at the piano.

MR. and MRS. FORTUNE GALLO,

photographed in San Francisco Bay while the San Carlo Opera Company was playing a two-and-a-half weeks' engagement. Since March 10 the company has been playing in Portland, Seattle, Vancouver, Victoria, Tacoma, Spokane. April 13 a week's engagement in Winnipeg marks the beginning of a homeward-bound tour that brings the San Carlo group to Chicago, April 20, for a return spring engagement. Cleveland, Pittsburgh and Richmond follow, bringing the season that opened last September, to a close on May 9.

MARGARETE DESSOFF,

founder and conductor of the Dessoff Choirs, makes her farewell appearance with these choruses on April 28 at Town Hall, New York. The A Cappella Singers and the Adesdi Chorus are to sing both standard and modern numbers, including a motet by J. C. Bach, the first New York performance of Brahms' Fest-Und Gedenksprüche, Ernst Krenek's Der Herbst and Lazare Saminsky's Newfoundland Air, dedicated to Mme. Dessoff and receiving its first performance anywhere. Winifred Cecil, soprano and former member of the Dessoff Choirs, will sing Der Hirt auf dem Felsen by Schubert, with clarinet and piano background. Mme. Dessoff is retiring on the advice of her physician, and is to be succeeded next season by Paul Boepple.

ANNA KASKAS,

winner of the Metropolitan Opera Auditions with Arthur Carron, tenor, being congratulated by her teacher, Enrico Rosati, at a party held afterwards in the Rainbow Room for the two young artists. Miss Kaskas was guest artist on the John Charles Thomas program on April 8 and she and Mr. Carron will be soloists on the General Motors Hour April 19. (Photo by Rotofotos, Inc.)

(See Inside Back Cover for Additional News Pictures)

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Wolf-Ferrari's Latest Opera Warmly Applauded in Milan

Does Not Rank With Composer's Earlier Works—Episodic Libretto, Music Merely Entertaining—New Ballet by Sonzogno Premiered—Honors for Saint-Saëns

By MARY TIBALDI CHIESA

MILAN.—La Scala recently did two first world premieres: Il Campiello by Wolf-Ferrari (after a Goldoni comedy) and The Love of Three Pomegranates, a new ballet by Renato Simoni, music by G. C. Sonzogno.

The latest opus of Wolf-Ferrari cannot be said to be at the same level of perfection, in musical invention and graceful details, as some others of this master's works. The subject, not the best possible, offered but small occasion for many or extended musical developments. The story is not a dramatic action but a succession of lively street scenes and *baruffe* (quarrels) little love affairs, small gossip, calumnies and misunderstandings, the piece ending happily with several marriages. No change in scenery, no real plot. The material is too slight even for a light operetta. Too bad that Wolf-Ferrari's animated amiable and graceful music was not devoted to a worthier libretto.

As the words are in Venetian dialect, many of the singers were chosen because of their natural handling of that form of speech. The interpretation was perfect. Mafalda Favero (Gasparina), Ines Adami Corradetti (Luciesta), Margherita Carosio (Gnese) were three fascinating Venetian girls. The two old mothers, always grumbling and quarrelling, were interpreted by tenors Luigi Nardi (Dona Caste) and Giuseppe Nessi (Dona Pasqua). The result vocally and scenically was amusing—perhaps a bit too farcical for La Scala. Others were Giulia Tess (Eritolera, pancake seller), Luigi Fort (Zorzeto), Baccaloni (Cavalier), Autori (Anzoleto) and Zaccarini (Fabrizio). Stage manager Marcello Govoni did wonders with every detail, Vittore Veneziani excellently prepared the chorus, and Gino Marinuzzi conducted the orchestra with his usual skill. The setting (a small square in Venice) was painted by Pieretto Biancono with lively sense of color. The public found the opera, if not a masterpiece, at least entertaining. At the end, author and interpreters were received with acclamations.

NEW BALLET CHARMS

As to The Love of Three Pomegranates: Since the time of Carlo Gozzi's piece in the XVIII century, the old Neapolitan story has inspired several dramatists, though Simone has not closely followed Gozzi, but enriched the tale with colorful touches and variety in situations, without however robbing it of any of its native quality. The music is free of artificial exoticisms, is full of color, youthful joy and rhythmic contrasts.

The public equally enjoyed the music and the fantastic succession of scenes. Fokine with his wonted skill and originality, directed the choreography. The costumes by Caramba freely followed the XVIII century idea. Sumptuous and imaginative, they formed lovely and harmonious pictures. The scenery by Benois and Santoni is utterly beautiful. The interpreters—all excellent—were Nives Poli, Regina Colombo and Lydia Boschler, pretty and sweet Princesses, Carletto Thieben (creating a typical witch) and Genano Corbo. Giuseppe Antonicelli was acclaimed for his brilliant reading.

POPULAR RESTORATION

Boito's Mefistofele has once more reappeared on the Scala stage, and as in the past, won an enthusiastic reception. Giuseppe del Campo conducted. The interpreters were Pasero (Mefistofele), Pertile (Faust) and Caniglia (Margherita).

Rigoletto, one of the most frequently given operas at La Scala, was also outstandingly successful. Attilia Archi (Gilda), Borgioli (Rigoletto), Aldo Sinnone (Duke), Palombini (Maddalena), Baronti (Sparafucile) and Antonicelli (conductor) were loudly applauded.

RUSSIAN EXCURSION

Siberia by Giordano, was conducted by Emil Cooper, who thereby found himself in a Russian climate if not in Russian music, exception being made for the Volga song, used in the second act. Maria Caniglia, Battaglia, and Tagliabue comprised the cast. The author, conductor and soloists, also the chorus, were cheered.

FRENCHMAN HONORED

An exceptionally happy performance was the remounting of Samson and Dalila, on the occasion of the Saint-Saëns centenary. Victor De Sabata conducted. His temperament, skill, and power cast an extraordinary spell over the audience and he brought the beauties of the score into fine relief. Excellent too were the singers: Ebe Stignani (Dalila), Augusto Beuf (Samson), Francesco Merli, Duilio Baronti, and the chorus conducted by Guido Salvini.

OPERA IS NOT ALL

Lest readers abroad conclude that the musical life of Milan is confined to opera, it may be said that the concert activities here are also worth-while.

Under the auspices of the Societa del Quartetto, Carlo Felice Cillario, young violinist, was warmly received in a program ranging from Vivaldi to Sarasate. Riccardo Somoncelli accompanied excellently.

A concert that aroused considerable curiosity and interest was that of Stravinsky and his son. After a rather technically imperfect reading by Stravinsky junior of Petrouschka, both father and son sat down to the strenuous task of presenting for the first time here, the concerto for two pianos without accompaniment. The public listened attentively to the work, which was repeated (not without a good deal of loud protesting) at the end of the concert. The opus may be an audacious expression of our epoch, but it certainly leaves the hearer perplexed. Same to be said of sonata and serenata of smaller proportions and the same style.

(*Continued on page 28*)

New Respighi Opera

ROME.—Lucrezia, Respighi's new opera, will be created next season in Italy, though the name of the theatre which is to have the honor has not yet been announced.

Paris Gives Enesco's Oedipe In Scenic and Vocal Splendor

Work Engaged Composer for Thirty Years—Mixed Impressions of Auditors—Classical Story One of Horrors—Technical Mastery in Libretto and Music—Impressive Production at Opéra

By IRVING SCHWERKÉ

PARIS.—It is a long time since the Opéra has produced a work so impressive as Georges Enesco's four-act Oedipe, heard here recently for the first time.

The word "impressive" needs to be qualified. Different people are differently impressed. Some not at all. There are those to whom Oedipe is the utmost of the utmost, the crowning achievement of an artist's lifetime. There are others to whom it means nothing. Some found the music the acme of palpitating life, to others it seemed like driving a horse which insisted continuously upon backing up. To some, the story of the Prince who murders his father, marries his mother and becomes the father of his own sisters, represents the highest flights of noble imagination. To others it is only obscene and tiresome. To some, the spectacle of a composer living with, thinking about, working on, and sacrificing for such a subject for thirty years, is a spectacle at once inspiring and sublime. Others may opine that the composer is still young enough to turn his thought and genius to higher ends than the operatic ennobling of infanticide, patricide, slaughter and incest. A world of many opinions.

THE LIBRETTO AND SCORE

One thing is certain. An entertainment like Oedipe cannot be submitted to the usual standards by which operas with tenors, coloraturas, and dancers are judged. The libretto, which gives the impression of literacy and skill, though it may as the performance works out, seem too long, begins with the baptism of Oedipe, the oracles' pronouncement of the fatality which shall haunt his steps, and the father's giving the innocent child into the hands of a shepherd for extinction. The unhappy youth then has a life that goes from bad to worse: he does away with his father, saves the city by answering the Sphinxe's riddle, is wedded to his mother (by way of recompense) tears out his eyes when he learns the truth, flies with one of his sister-daughters, saves the Thebians from disaster, recovers his sight, and dies in glory.

Enesco's score to this amiable flight of Hellenic fancy is aesthetically interesting (I speak for myself) but not aesthetically exciting. His inclination would seem to be to unsentimentalize the vast panorama of emotions which the legend furnishes. He feels things intensely, emphasizes them intensely, underscores them intensely, but does not make me share his feelings. He venerates Oedipe but does not get me to venerate him. He is stirred—and how deeply—by the accents of agony in which the tragedy abounds, but those accents of agony mean nothing to me—except that they are of long duration. The balance which he maintains between the vocal parts and the orchestra is literally marvellous, but I listened in vain for "a welling lyric flood that holds the ear and comforts the soul." Every scene is a potent evocation and stress of mood; every scene discloses unmistakable technical mastery, and some of them have sweeping largeness of style. The orchestration is punctuated with savant polyphony and redolent with the author's sense of *timbre* chemistry.

The mounting was wonderful; the discipline, movements, singing, and acting of the masses, a triumph of stage-managing. The principal roles had magnificent casting, the orchestra (under M. Gaubert) was flawless.

Plainly visible, all those good qualities, and yet I cannot place my hand over my heart and declare I liked the *soirée*. Perhaps I do not care enough about "heroes" (even though they dwell in the remote reaches of Grecian mythology) who slay their fathers, marry their mothers, and rip out their eyes. Yes, I think that that is the trouble.

THE INTERPRETERS

The performance of the lugubrious work was an extraordinary exhibition of the Opéra troupe's versatility. Naturally the various roles are devastatingly difficult, from whatever angle you approach them. The outstanding impersonation was Pernet as Oedipe, unique, and playing the horrid part with the mastery of a consummate tragedian. Other principals were: Mmes. Ferrer (Jocaste), Montfort (Le Sphinxe), Courtin (Antigone), Marilliet (Une Thebaine), Almona (Merope), Dassas (Isméne), Motick (La Nourrice), MM. Etcheverry (Tirésias), Froumenty (Créon), de Trévi (Le Berger), Narçon (Le Grand Prêtre), Claverie (Phorbas), Médus (Le Veilleur), Chastenet (Laios).

Florence Reveals Eclectic Taste

Symphonic Appreciation Especially Strong—Chamber Works Also Popular—University Enlarges Music Course

By DOROTHY NEVILE LEES

FLORENCE.—This artistic haven is having one of the most successful symphonic seasons in its history. A recent concert of the Florentine Symphony Orchestra conducted by Adriano Lualdi was devoted to Italian music: Cherubini, Wolf-Ferrari, Pick-Mangiagalli and Lualdi, the latter's offering consisting of the first performance of Africa, Rapsodia Coloniale, a piece which despite its present opportuneness, is by no means a *pezzo d'occasione*, having been conceived some time previous to the actual events in East Africa.

Another concert directed by Antonio Guarnieri comprised works of Beethoven, Rossini, Respighi, Martucci, Mendelssohn and Wagner; another under Willy Ferrero brought Scarlatti, Handel, Mozart, Wagner, Strauss and two novelties, namely Nenette e Rintintin by Masetti, and Danses by Debussy (this being the first time in Italy). The three following concerts were taken by Vittorio Gui, the programs consisting of excellent compositions of major works by Brahms, Bach-Respighi, Ferrari-Trecate, Berlioz, Rossini, Beethoven and others. Tartarino di Tarascona, a symphonic work based on Daudet's romance, by Ennio Forrino (born at Cagliari, Sardinia, 1910), also won plaudits.

Thereafter, the seventh concert of the Florence Symphony, directed by Vittorio Gui, presented works of Beethoven, Debussy, Strauss, Monleone and Mancinelli. Two violin concertos, A minor by Viotti and D major by Paganini, afforded Gioconda de Vito opportunity to delight with assured and refined technic and stylistic purity.

DOBROWEN HEARD

Issay Dobrowen's program included major compositions of Beethoven, Bach, and Omaggio á Vivaldi, by La Rosa Parodi, Genoese composer. The second half of the program

(*Continued on page 28*)

Iturbi in Seaplane Wreck at Trinidad

Pianist-Conductor, En Route to South America for Concerts, When Flying Boat Collides with Launch in Harbor

Among the passengers on the flying boat, Puerto Rican Clipper, which was wrecked in the harbor of Port-of-Spain, Trinidad, on the morning of April 11, was Jose Iturbi, concert pianist and conductor, who was *en route* to conducting engagements in South America. Mr. Iturbi, and his secretary, Jean Dalrymple, notified the Arthur Judson office that they were "all right."

According to Associated Press dispatches, the plane grazed a launch in the harbor while taking off, and "ground looped" on the surface of the water. The force of the plane's collision with the sea broke open its forward compartment, and sea water drowned two passengers and the ship's steward.

Mr. Iturbi on April 7 left on a flight to South America, *en route* to Buenos Aires for his first concert at the Teatro Colon on April 14. Piano soloists to appear under him there include Josef Hofmann and Alexander Brailowsky. Iturbi also was to direct orchestral performances in Santiago, Montevideo and probably Lima. He returns to New York in time to appear as piano soloist on the Ford Hour, June 21, his second appearance of the season on this broadcast series. Starting June 24, he conducts the first three weeks of the Stadium concerts in New York, returning later in the summer for another fortnight. During July and August he directs twenty concerts of the Philadelphia Orchestra at Robin Hood Dell.

DEBUSSY, POET OF TONE

By WINIFRED HEATH

LOOKING at a portrait of Debussy, one can have no doubt as to his nationality. The fine, wide forehead, the heavy arched brows, the dark quizzical eyes, shadowed with much thought, the well curved lips beneath a flowing beard.

Claude Achille Debussy—here in name and person are the very essence of France, the warmth and romance of Provence, the wit and wisdom of Paris, her love of the finer things of life, her cynical acceptance of all that is otherwise.

Debussy was born August 22, 1862, at St. Germain-en-Laye, in the old northern province of Ile de France, into an entirely unmusical family. It was his parents' ambition to make a sailor of him, but fortunately circumstances intervened to prevent their ambition from being realized. While still very young he went to live with a perspicacious aunt who sensed his budding musical powers and sent him to study with an Italian piano teacher. A few years later he went to Paris, where the mother of one of his best friends undertook to give Claude lessons in piano. So successful was her teaching that at the age of eleven Debussy was accepted as a pupil by the Paris Conservatoire. His professors do not seem to have been particularly impressed, for they reported him lamentably deficient in theory.

However, Massenet, one of Debussy's teachers, took much interest in the gifted lad and it was largely due to the famous master's help and encouragement that the young musician won the coveted Prix de Rome, with his cantata entitled L'Enfant Prodigue—even though this early effort does not show any startling innovations.

The honor does not seem to have overwhelmed Debussy for he continued to work hard. He missed nothing in his surroundings, and comments with a touch of sarcasm on the long line of former Prix de Rome winners whose portraits hung on the walls of the dining room of the old Medici Palace where the students were housed. Many of them at his time were mere names and he wondered wistfully when he would be up there, too, equally obscure and forgotten.

While at Rome he followed his own musical bent, with the result that his orchestral suite Le Printemps almost gave the worthy Parisian professors heart failure when they saw it for the first time. Nothing like it had ever been known, nor had any former Prix de Rome student dared to perpetrate such harmonic audacities. Recognition was long in coming and it was not until 1893 that the National Society of Music summoned up sufficient courage to produce his Spring Suite and sister work, The Blessed Damozel.

Paris Formative Days

On his return to Paris Debussy started to improve his knowledge of art and literature. Early in his days Debussy felt that music and poetry should be better wedded. It seemed to him that most operatic characters spoke words utterly foreign to their supposed nature. He read widely and took to frequenting *salons* where people discussed a wide variety of topics, something not hard to find in Paris then, or now. One of the houses where he was a welcome guest was the home of Stéphane Mallarmé, who wrote pastoral verse and had a strange homesickness for the world's earlier days and the long-forgotten gods. Here there was much passionate discussion, with talks on impressionism, symbolism and the like, while young Debussy did some intense and constructive listening.

At that time Richard Wagner was at the height of his popularity and French music hid timidly behind his broad, Teutonic shoulders. Little did those gay conversationalists dream that this handsome, dark-eyed, dreamy young man, with an occasionally caustic tongue, would some day become a new voice, giving to the music of France a hitherto undreamed of quality, a sensuous warmth and rainbow coloring, a music all her own supplanting somewhat the alien notes so long heard in the land.

Even in those days there were here and there some original souls not completely lost in admiration of German music, or methodic melody, to the exclusion of all else. One of these was Erik Satie, a friend of Debussy, and piano player in his early days at a Montmartre café. Satie was deadly tired of Album Leaves, Serenades, Boat Songs, Nocturnes, Moments Musicaux. He endowed his original compositions with such quaint titles as Cold Pieces, Pear-shaped Pieces, Limp Preludes to a Dog.

There is no doubt that Debussy found something suggestive of better things in Satie's odd melodic numbers. He listened, amused and interested, but still compelled to acknowledge that Wagner was the better man of the two. On the whole he disliked that robust composer's music, yet hear what he has to say of Parsifal: "It is incomparable and bewildering, splendid and strong. Parsifal is one of the loveliest monuments of sound ever raised to the serene glory of music."

Even if we suspect a slight tinge of irony in the "monuments of sound," this remains a noble tribute by one maker of music to another.

Early Visit to Russia

One of the most potent influences in the development of Debussy's musical character was his visit to Russia at the age of eighteen. The music of Moussorgsky (particularly his first drama Boris Godounoff) made a lasting impression upon the French youth. It was from this "musical nihilist" that Debussy received a new conception of music, the changed scale, frequent use of ninths and a certain negative loveliness—that sense of the futility of all things which haunts the Russian soul. In Russia he was active as musical tutor to the children of Mme. von Meck, the wealthy patroness of Tschaikowsky.

In 1891 Debussy was appointed musical critic to the *Revue Blanche* (Paris) and wrote under the name of "Monsieur Croche—Anti Dilettante." On stepping into this position Debussy made a full confession of his musical faith saying: "I shall endeavor to trace in a musical work the many different emotions which have helped to give it birth, also to demonstrate its inner life. This surely will be accounted of greater interest than the game which consists in dissecting it as if it were a curious implement." Debussy evidently was thinking of what the critics had done to his work, seeing only the technical novelty and nothing of the new loveliness which pervaded it.

Musical Criticisms

In the columns of the *Revue*, Debussy gave vent to some of his not infrequent and understandable exasperations, slinging his barbed shafts at all that was banal, bourgeois, or bombastic. Particularly did he poke fun at the self-appointed critic, so ludicrously ignorant of his limitations, and so loud of voice. In one of his earliest paragraphs "Monsieur Croche" makes clear his opinion of current musical taste: "We must never forget that there is a law of beauty. In spite of isolated protests we seem to be in danger of forgetting it. The thousand-headed monster of mediocrity has so many worshippers in the modern artistic association."

Not at all a bad start for the new musical critic, and it no doubt caused some heartburning.

And how Debussy did dislike a bore! Speaking of a tiresomely verbose acquaintance who waylaid him on his daily walk "Monsieur Croche" remarks: "I agreed with him, since nothing kills conversation like agreement."

In a fling against certain conductors of his time who considered themselves infallible authorities on all things concerning the great Beethoven, and particularly the correct tempo of his symphonies, Debussy asks: "How do these people come to be so sure? Have they received word from the Beyond? That would be a courtesy from the other world which would surprise me very much in Beethoven."

Still studying, dreaming, striving against all odds to find himself, Debussy worked on, with little encouragement and a deal of adverse criticism, selling some of his first works for a few francs. (Incidentally, The Submerged Cathedral, for which he doubtless received very little money, brought a million francs to his publisher.)

Some of those first compositions were the lovely Forgotten Airs, the first collection of Fêtes Galantes written on some lines of Verlaine, his Five Poems of Baudelaire and Suite Bergamesque for piano.

Afternoon of a Faun Appears

Between 1890 and 1891 Debussy composed that remarkable, arresting and now universally beloved prelude to L'Après-midi d'un Faune. The long forgotten gods come to life again to weave an old enchantment as they did when Pan blew his pipes down woodland ways and light-footed nymphs trod the green sward by river banks.

No composer before Debussy had been able so effectively to set the actual atmosphere to music, to give a voice to the golden warmth of a summer afternoon, or cause a strange and haunting harmony to be born of sunlight and summer winds. Being completely new in rhythm, form, orchestration, and distinctly pagan, of course, this now world-beloved work of Debussy met with a cold reception.

But he cared little by this time what people thought, for he had found his own road and meant to travel it undaunted, and unapproved if necessary. Masterpiece followed masterpiece. In 1893 he produced a marvellous string quartet, entirely new in form, yet classical in tone and inspiration. No freak composer was Debussy, but something of a miracle worker, gifted with a marvellous imagination. In 1894 he composed the Proses Lyriques, proving himself a poet as well as a musician. In 1898 he did the Chansons Bilitis and Nocturnes for the Orchestra, tone pictures wherein he makes "music of blocks of light, with bright motes of pigment."

All his upward striving, seeking, and experimenting culminated in the remarkable music of that strangely beautiful lyric drama, Pelléas and Mélisande, which Romain Rolland has called "the land of ninths," an opera which "has a poetical atmosphere like no other musical drama ever written."

In spite of the beauty of this work, its "unlikeness" to everything yet heard made it unpopular at first. When it was performed at the Opéra Comique in 1902 it was received with hoots and jeers—barbarian behavior which, as history now records, changed later to admiration and love.

The final years of his life saw the production of Iberia and La Mer, for orchestra, The Martyrdom of St. Sebastian, the ballet Jeux, and numerous works for chamber combinations, piano and voice.

There has never been a more original maker of music than Debussy, who copied no man. He worked with notes as an artist with his paints and his music has all the changing colors and silver singing of a river winding its way down to the sea.

Pelléas and Mélisande formed a tremendous contrast to the Wagnerian opera with its lengthy recitatives, fortissimo insistencies, and forthright melodies. In Debussy's work there are no vocal detonations or gusty and guttural declamations. His characters use the unctious speech of France in all its natural beauty, a reaction of French genius against both the Teutonic and Italian schools.

Debussy not only gave to France a music all her own, in which her fine, elusive spirit lives and breathes, but he was a world influence and continues so, having discovered what perhaps might be called the Fifth Dimension in Music.

Later Career and Recognition

Debussy went his brave way in spite of the critics and the early cool reception of his great operatic masterpiece. When he grew weary of the froth and ferment of Parisian life he sought peace in green places of the earth. To Debussy Nature was "The Mistress of all Masters" as she had been to Leonardo the Florentine who too brought a strange new beauty into the world.

Sometimes Debussy traveled to far places, listening to the flute of an Egyptian shepherd or the wild music of the gypsies whose nomadic life had a strong appeal for him. We get only glimpses of his personal life for the composer shunned publicity and was intimately known only to a chosen few. He married and had one little daughter, Chouchou, who died just one year after Debussy had passed. For his wife and little girl he wrote some of his most charming inspirations.

After long years of public indifference and bitter criticism, Debussy was at last hailed as a musical genius of a new order. There was a Debussy craze which sickened him even more than the former derision. A friend once remarked to him "This Debussyism annoys me," to which he replied, "It is killing me." So can we guage the various torments the world inflicted upon this gifted, sensitive soul, which came at last to an end in March of the memorable year of 1918.

Debussy's Magical Legacy

The world has learned to appreciate the legacy of lovely sound which Debussy bequeathed to it. In the spring of 1932 a monument was raised to his memory in Paris. Probably if Debussy was aware of this belated recognition it amused him, and he will be happier in the knowledge that his music has found a place the world over in the hearts of those who love Beauty even in the newest guise.

To the piano Debussy gave a new and lovely voice. He brings from it liquid, shimmering sounds, such velvet tones as we had not dreamed possible.

In the names of his compositions he shows himself a poet, and opens up a new and lovely chapter in the history of music: Audience upon a Moonlit Terrace, Wind among the Leaves, Moonlight Falls on the Forgotten Temple, What the Wind from the West Has Heard, The Flutes of Pan, The Maid with the Flaxen Hair—titles more poetical yet in their native French—all language having a spirit beauty of its own which may not be translated.

Controversies have died down, the Debussy craze has passed, few remember the witty sarcasms of "Monsieur Croche," but his music lives on. Though he laid a new enchantment upon old tools, Debussy remained in all his works a builder of perfect form who never forgot that there is a law of beauty.

Like liquid, silver light, his chords melt one into the other, flowing with a strange, compelling rhythm, touched with some ethereal, alien beauty. He gives us too the muted music of the earth, the run of restless rivers, the timeless chant of the sea, the voice that lives in the wind as it wanders across the world.

Essentially French, exquisite in its refinement, the music of Debussy puts into lovely sound the delicate things of life, rainbow colors and moonlit stillness. There had been no music like his before him, nor has there been any since. He remains of all composers essentially the Poet of Tone.

Artists Win Favor in Strasbourg

Parisian Conductors and International Soloists Please Public

STRASBOURG.—The musical life of this place is like the person in the spiritual: sometimes it is up and sometimes it is down. This has been apparent during the present season more than others, and it is good to be able to report that when things are "up," real pinnacles are reached.

The Subscription Concerts scored an overwhelming success in a seance conducted by Paul Paray (Paris). The members of the orchestra are always tremendously pleased to work under him and the Strasbourg public is always tremendously pleased to hear and applaud him. His interpretation of the Symphonie Fantastique of Berlioz, Les Préludes (Liszt) and C minor symphony (Saint-Saëns) was superior to a degree.

Another feted conductor, whose visits here are all too rare, is Philippe Gaubert, also of Paris. His recent concert composed of French music (Dukas, Gaubert, Fauré and Ravel) worked up the listeners to a rousing pitch of enthusiasm.

At the sixth Subscription Concert, Adolf Busch was the well liked soloist, while the program of the eighth, under the direction of Fritz Munch, had as *pièce de résistance* The Beatitudes by César Franck, with Germaine Hoerner, MM. Jouatte, Panzera, Marzo, the Conservatoire and Saint-Guillaume choruses.

A popular concert brought forward Mlle. Bunlet as soprano soloist in numbers from Damnation of Faust (Berlioz) and Five Poems (Wagner), and Yvonne Lefebure as piano soloist in a Mozart concerto.

The Chamber Music Society was well served when it presented Rudolph Serkin in piano recital, not to overlook sessions by the Soudant and the Busch Quartets.

In the matter of recitalists, Strasbourg is difficult, and it frequently happens that artists who are applauded to the skies elsewhere, do practically nothing here. Among those sure of their Strasbourg success, and who have lately won acclaim before local audiences, are Cortot, Szigeti, Rachmaninoff, Uninsky, Enesco and Charles Muller.

CARLOS DE VAR.

Metropolitan Opera Series in Baltimore Reaps Most Enthusiastic Reception

Boheme, Tristan and Carmen Sung by Casts of Celebrities—Farewell Presentations to Bori—Philadelphia, National and Resident Orchestras in Brilliant Lists—Grace Moore, Marcel Hubert, Ethel Bartlett and Rae Robertson Among Recitalists

BALTIMORE, MD.—The major musical season of this city came to a brilliant close on April 4 when a performance of Carmen, with Rosa Ponselle presenting her much-discussed interpretation of the Bizet heroine, concluded the Metropolitan Opera Association's three-day festival at the Lyric Theatre. All attendance records were broken. The season was the most successful the Metropolitan has ever enjoyed in Baltimore. Every seat for all three operas was sold nearly two weeks before the festival opened, and standing room coupons were then placed on sale.

The 1936 series was made further memorable by the performance on the opening night, April 2, of La Boheme in which opera Lucrezia Bori actually made her farewell appearance to the opera stage. Between the third and fourth acts, she was brought out on the fully lighted stage and presented with a handsome silver jewel box by Mayor Howard W. Jackson as a token of the esteem and affection of the music lovers of Baltimore. There were nearly 1,200 standees for this performance which, in addition to Miss Bori, offered an excellent cast that included Nino Martini, Lawrence Tibbett, Ezio Pinza and Helen Gleason. Gennaro Papi conducted.

On the second night, Tristan and Isolde was presented with Kirsten Flagstad, Lauritz Melchior, Karin Branzell, Julius Huehn and Emanuel List in the leading roles. Artur Bodanzky conducted the performance which set a standard future presentations of the Wagner work will find it difficult to attain.

The closing night brought not only Ponselle in and as Carmen but also the local debut with the Metropolitan of Baltimore's own Hilda Burke in the role of Micaela. Miss Burke scored a real ovation by her superb presentation of the rather colorless role, revealing a voice of volume and fine quality. Others in the cast were Rene Maison, Julius Huehn and Helen Olheim, the latter turning in an especially meritorious performance. Louis Hasselmans conducted. Gladys Swarthout, Edward Johnson, Miss Bori, other members of the company and distinguished visitors from New York, Washington and elsewhere occupied boxes for the various operas.

As in the past, the brilliance of the opera season was almost entirely due to the unceasing activity and expert functioning of Frederick R. Huber who directed the local season, a role he has occupied with conspicuous and enviable success ever since he started bringing the opera company to Baltimore shortly after the World War. He has made the spring visit a real event, socially and musically, and all possible credit is due him.

PHILADELPHIA ORCHESTRA LED BY STOKOWSKI

As a prelude to the Opera Festival the Philadelphia Orchestra came to the Lyric on April 1 for its final concert with Leopold Stokowski as conductor. At the conclusion of a truly superbly played program which made one wonder if this was the end of a memorable chapter in this famous orchestra's history, Stokowski made a short speech in which he facetiously referred to coughers, Spring, the budding trees, the "wonderful things" he felt were soon to happen in the musical world and, finally, to Eugene Ormandy, the orchestra's new conductor. Stokowski commended Mr. Ormandy to his listeners and felt sure they would like him. (Incidentally, the new conductor will have a distinguished soloist at every one of his concerts next season; at the final concert, Stokowski will appear as guest conductor *sans* soloist.) The program on April 1 devoted its first half to faultless performances of three excerpts from Parsifal. After the intermission came short pieces by Shostakovitch and Rimsky-Korsakoff's Russian Easter. The Lyric was, of course, completely sold out.

NATIONAL ORCHESTRA IN VISIT

The National Symphony Orchestra (Hans Kindler, conductor), appeared twice in March—on the 17th and 31st. At the first concert, the soloist was Sascha Jacobsen, violinist, who played the Mendelssohn concerto with real distinction. Dr. Kindler presented, for the first time locally, a Bach chorale and a Purcell Chaconne, for strings. After the intermission came five Wagnerian excerpts. The program on the 31st was entirely composed of selections requested by the audience and included a Bach passacaglia and fugue, the Schubert Unfinished Symphony, Strauss' Don Juan, the *allegro con grazia* from Tschaikowsky's sixth symphony and, finally, a *potpourri* from Moussorgsky's Boris Godounoff. At the conclusion of the program and, in response to continued applause, Dr. Kindler presented no less than three encores, among them Strauss' waltz, Voices of Spring. The National Symphony Orchestra is increasing its Baltimore season next year and will make seven visits.

LOCAL ENSEMBLE CONCLUDES YEAR

The Baltimore Symphony Orchestra brought its first season under the conductorship of Dr. Ernest Schelling and the twenty-first of its history to a brilliant close on March 22. Jacques Gordon, violinist, was the soloist and played the concerto in B minor by Dr. Schelling. Gordon gave a truly satisfactory performance and one that must most certainly have pleased the composer of the concerto. The Handel Choir of Baltimore was heard in Sirens, the third of the three Debussy Nocturnes, and also during the Polovtzian Dances. The concert opened with a superb performance of Bach's toccata and fugue in D minor, orchestrated by "Paul Klenovsky" (Sir Henry Wood), an amazing revelation of orchestral pyrotechnics which made such a deep impression on the audience that it was repeated at the close of the concert. The program also included a Sinfonia in B flat major by Johann Christian Bach. We understand, and very happily so, that Dr. Schelling has already been engaged for next season, an announcement which all Baltimore will receive with delight.

GRACE MOORE AND MARCEL HUBERT

William Albaugh brought Grace Moore to the Lyric on March 24. Miss Moore, aided by Marcel Hubert, 'cellist, and two spotlights bathing her in a golden glow from strategic points in the balcony, presented a varied program that gave delight to the large audience which assembled to hear this attractive artist of opera, screen and radio. In addition to a French-Spanish group and an English section that included Daniel Wolfe's Iris, James H. Rogers' Wild Geese, Clara Edwards' By the Bend of the River and John Alden Carpenter's Serenade, Miss Moore also sang a number of encores, among them the popular Ciribiribin and Kreisler's Old Refrain. Hubert's 'cello playing easily took rank with the finest we have ever heard.

SHAWN DANCERS APPEAR

Mr. Albaugh also brought Ted Shawn and His Men Dancers to the Lyric on March 19. An audience that was none too large found much to please them in the work of these clever dancers and several of the dances had to be repeated. A definite advance over the previous year's recital was seen in the work of the group. Jess Meeker was at the piano and also wrote a good bit of the music used by the group.

BARTLETT AND ROBERTSON HEARD

The Peabody String Quartet (Frank Gittelson, first violin; Walter De Lillo, second violin; George Wargo, viola, and Bart Wirzt, cello) presented an interesting program at the Peabody on March 13, and, on the following Friday, this popular concert series closed with a delightful recital by that satisfying two-piano team, Bartlett and Robertson. Opening amid classical fields, their program naturally included a division devoted to works by contemporary English composers, several of them dedicated to the performing artists. A large audience left no doubt of its enjoyment over the recital.

OTHER MUSICAL EVENTS

The Musical Art Quartet (Sascha Jacobsen, first violin) gave two recitals at the Baltimore Museum of Art, on March 13 and 30. . . . The Peabody Students' Orchestra (Gustav Strube, conductor), gave its second and final concert on March 27. Antonica Fairbanks and Eleanor Stokes were the soloists, and the program also included a Ballade by Everett Stevens, a student in composition at the conservatory. . . . Gardner Jencks, young Baltimore pianist, made his first solo appearance in a satisfactory recital at Cadoa Hall on March 16, presenting an ambitious program. . . . One hundred years of German song in Baltimore was celebrated on March 15 when 500 members of the United Singers of Baltimore gathered on the stage of the Lyric and presented a program that ranged from German lieder and folk songs to operatic excerpts. . . . The Baltimore Civic Opera Company, directed by Eugene Martinet, gave performances on March 26 and 30 of Gounod's Romeo and Juliet. Betty Hocker and Herbert Newcomb had the leading roles in the opera which was simply but effectively staged at Lehmann Hall. . . . The Bach Club Ensemble, assisted by Paul Garrett, clarinet, gave an all-Brahms program at Cadoa Hall on March 25. The numbers played included the clarinet quintet in B minor, clarinet trio in A minor and the piano quintet in F minor.

G. K.

TITO SCHIPA'S roles in Italy have included an appearance on April 3 at the Royal Opera in Rome when he sang in Mignon in the presence of Princess Maria of Savoia. The day after the performance he was received by Premier Mussolini. (Photo © Moffett.)

Monte Carlo Ballet Russe Opens Spring Series in New York

A large audience which counted many standees attended the opening night of the spring season of the Monte Carlo Ballet Russe at the Metropolitan Opera House on April 12. The program held Le Mariage D'Aurore, conducted by Antal Dorati, and Scheherazade, danced to the familiar Rimsky-Korsakoff suite and performed under the baton of Efrem Kurtz who also led the final number, Choreartium which presents Leonide Massines choreography adapted to Brahms' fourth symphony.

In this, their second appearance in New York within a year, the Monte Carlo ensemble succeeded again in delighting the public with their sensational dance technic, glamorous settings and brilliantly conceived ballet continuity. Choreartium, Scheherazade and Le Mariage D'Aurore have all been reviewed thoroughly in previous issues of the Musical Courier and praise on behalf of this colorful troupe has been heard from many cities during their extensive tour through the states. Therefore, the welcome accorded Col. de Basil's dancers on this occasion by local ballet-lovers spoke eloquently of their triumph and insured an undying popularity for the group in their ensuing engagements.

J. S.

Juilliard Opera School to Perform Merry Wives of Windsor

The Merry Wives of Windsor, by Otto Nicolai will be the third and last operatic presentation of the Juilliard Opera School for the season 1935-36 on April 22, 23, 24, and 25, at the Juilliard Auditorium, New York. Albert Stoessel directs the productions, and Alfredo Valenti the staging. The opera is to be sung in the English translation of Henry E. Krehbiel. As in former productions alternating casts will be used. The cast and orchestra are composed of students in the school.

The scenery for the opera is being designed and constructed by members of the class in stagecraft under the direction of Frederick Kiesler. The cast is as follows: Mistress Ford, Annamary Dickey and Maxine Stellman; Mistress Page, Rise Stevens and Lucielle Browning; Sir John Falstaff, Gean Greenwell and Glenn Darwin; Mr. Ford, George Britton and Renaldo Rovers; Mr. Page, Robert Geis and Ira Katy; Fenton, Albert Gifford and Romolo de Spirito; Anna, Genevieve Rowe and Signe Gulbrandsen; Master Slender, Allen Stewart and Richard Browning; Doctor Caius, Carl Frederickson and William Fletcher Smith.

N. Y. Philharmonic Orchestra Offers Prizes for Native Composers

The New York Philharmonic-Symphony Orchestra has announced a competition for new works by American composers. A first prize of $1,000 is offered for a major orchestral composition ranging from twenty minutes in performance to full symphonic length. A second award of $500 is to be given for a shorter work taking from ten to twenty minutes to perform, which may be an overture, tone poem, suite or other appropriate number. Both music must be orchestrated within the limits of the normal symphonic ensemble and must never have been published or publicly performed before. Though the material, treatment and instrumentation are left entirely to the composer, it was suggested that the works "have their roots in the American scene or derive their inspiration from indigenous folk or art sources."

The prizes will be awarded on purely musical grounds, regardless of the programmatic or other literary connotations of the works. The shorter composition must be submitted before next October 1, and will be played during the first ten weeks of the Philharmonic Orchestra season, under the direction of John Barbirolli. The final date for the entry of the larger composition will be January 1, 1937, and it will be heard in the final eight weeks of the series under Artur Rodzinski. The scores must be signed only with a *nom de plume* and "show nothing that would reveal the identity of the composer." Attached to the score must be an envelope with the composer's pseudonym and title of the work written on the outside, and must contain the entry blank on which is the composer's name and address. The entry blanks may be obtained by writing to the offices of the New York Philharmonic-Symphony Orchestra, 113 West Fifty-seventh Street, New York City. Honorable mention will be awarded to works which are deemed worthy, and these also will be performed by the orchestra. The names of the judges will be announced later.

Sylvia Lent Plays on Coast

Violinist Wins Success at Local Debut as Soloist in Mozart Concerto with San Francisco Symphony Orchestra Under Monteux

SAN FRANCISCO, CAL.—A musical event of paramount importance was Sylvia Lent's appearance as soloist in the Mozart A major violin concerto with the San Francisco Symphony Orchestra, Pierre Monteux, conducting, at its eighth pair of concerts at the Opera House. The occasion marked the San Francisco debut of this young artist, who, since her marriage a year ago to Alfred V. Frankenstein, music critic of the San Francisco Chronicle, has been a resident of this city.

Miss Lent is a virtuoso and a mistress of beautiful tones; but she is first of all an interpreter, a musician of fine and aristocratic taste, and neither her brilliancy nor her command of sensuous loveliness is used for its own sake. Her playing throughout the work was truly Mozartean in style. It was fraught with beauty and delicacy of touch. Her tone was clear and smooth, firm and steady in harmonics, while retaining its clearness in the difficult *cadenzas*, where in this regard the average violinist is apt to fail. An admirable example of clean-cut, incisive bowing and beautifully clever fingers are hers.

Salvos of applause brought Miss Lent repeatedly to the stage and she graciously included Mr. Monteux, who provided her with a masterly orchestral accompaniment, and the orchestra in this ovation.

The purely orchestral numbers on the program were Bach's suite in B minor (for strings and flutes) and the fourth symphony to which Johannes Brahms signed his name. To the symphony, Monteux gave an inspiring interpretation, while he obtained a beautiful tone from the orchestra and perfect unity of performance. Mr. Monteux is always a miraculous leader and his keen musical insight has won him genuine admiration from the San Francisco public at all of the concerts this season.

C. H. A.

New Works from Japan, Sweden, France On Boston Peoples Orchestra List

Historical Concert of Italian Music from Monteverdi to Respighi Offered by Koussevitzky—State Decrees Tax on Symphony Orchestra—Bartlett and Robertson in Recital

BOSTON.—The Peoples Symphony Orchestra, under Fabien Sevitzky, gave an extraordinary concert as the next to last of their present season. Eight works by eight composers were given and chiefly of modern music. Bach's concerto for violin in G minor was played as the only classical number on the program, with Jeanne Gautier as soloist. Rimsky-Korsakoff's overture, Russian Easter, was given to conclude the concert; otherwise the music played was unfamiliar. The Bach concerto is an arrangement by Gustav Schreck of the clavier concerto in F minor, which, in turn, had apparently been originally conceived by Bach with the violin in mind. Whatever the facts, the present result is a dignified work. The performance was capably achieved by Miss Gautier.

A JAPANESE NOVELTY

The most curious work on the program was a Japanese Rhapsody by Akira Ifukbe. This composer is a young Japanese, born in 1914. His rhapsody is dedicated to Mr. Sevitzky and received its first performance at this concert. It is divided into two parts: Nocturne and Festival, but does not otherwise recall Debussy or any other composer. At the same time one would not say that the music was authentically or traditionally oriental, since the influence of the West is definitely felt. The Nocturne is ingeniously scored and makes an interesting impression. The Festival is almost rather monotonous and ends by a deafening climax, in which Mr. Sevitzky unleashed all the forces of the orchestra. Probably much of the monotony is due to our unfamiliarity with the aims and idiom of modern Japanese music (to say nothing of the traditional). Certainly, however, Mr. Sevitzky's experiment was distinctly worth hearing.

WORKS BY ATTERBERG AND GROVLEZ

The American first performance was also given of Kurt Atterberg's Varmlands Rhapsodie and Gabriel Grovlez's Le reposoir des amants. The latter is a frankly pictorial work, based on a fantastic description in a passage from Marcel Schwob's Imaginary Lives. The music is luscious, richly impressionistic. Though not an important score, it is by no means insignificant. It has beauty and the merit of achieving what it sets out to convey. Grovlez was a pupil of Fauré and is reasonably well known in France, though his music can hardly be said to be familiar here. The orchestra did excellent playing in this work. Kurt Atterberg is known as the winner of the prize offered in 1928 by the Columbia Phonograph Company for the best composition in Schubert's style and for the subsequent quarrel and bitterness that arose out of that event. Atterberg is considered a prominent modern Swedish composer. If the Varmlands Rhapsodie is any test, Sweden is not to be congratulated on the efforts of her native son. It is a work which overdoes exasperatingly certain tricks of composition, and has nothing besides to recommend it.

Elgar's Sospiri began the concert, and it would be hard to find more unctious music of heavy religiosity even among the British master's less happy scores. Respighi's Bergamasca, a suite derived from early and forgotten Italian music, was heard for the first time in Boston. Leo Sowerby's Money Musk was given for the second time in Boston by Mr. Sevitzky. Mr. Sevitzky, who conducted the entire program brilliantly, and the orchestra must be congratulated for assembling and bringing to performance so provocative a program, and so admirably performed.

BARTLETT AND ROBERTSON APPEAR

Ethel Bartlett and Rae Robertson, pianists, returned for a successful concert in Jordan Hall on April 4. These skillful pianists again impressed one with their admirable coordination and good taste. They played some arrangements of Bach, the well-known Mozart sonata, Schumann's andante and variations, and works of Debussy, Lennox Berkeley and Arnold Bax. The audience was large and enthusiastic.

KOUSSEVITZKY LEADS ITALIAN MUSIC

A subsidiary concert of interest was given by the Boston Symphony Orchestra in Symphony Hall on April 7, Mr. Koussevitzky conducting. The program was arranged to represent Italian music through the centuries. Therefore it began appropriately with several of the Sinfonie and Ritornelli from Monteverdi's Orfeo. These were arranged in the form of a suite by the modern composer and authority on Monteverdi, Francesco Malipiero. The music is unusually charming and graceful. The suite is scored for strings only, although Monteverdi used brass extensively having, as he did, the resources of the rich court of Mantua at his disposal.

Five sonatas of Domenico Scarlatti, as arranged in an orchestra suite from the ballet, The Good-Humored Ladies, by Vincenzo Tommasini. This suite makes no pretense to be an authentic reproduction of Scarlatti's music; nor do the sonatas that we are accustomed to hear on a harpsichord or even a piano sound the same in their orchestral dress. Nevertheless the suite is a delightful work. A concerto by Vivaldi, arranged by Alexander Siloti for orchestra and organ, was played. This is once more a scholarly piece of work and impressive to hear.

The second half of the concert was devoted to Rossini's Overture to William Tell, brilliantly played by the orchestra, and Respighi's The Pines of Rome. This latter work was splendidly interpreted by the orchestra under Mr. Koussevitzky.

ORCHESTRAL FINANCES DISCUSSED

The second meeting of the Friends of the Boston Symphony Orchestra, organized last year to make up the orchestra's deficit, was a successful and unacrimonious affair. Olin Downes, the music critic of the New York Times, gave a singularly fine speech, which concluded with a tribute to the late Philip Hale, the editor of the program notes of the orchestra and music critic of the Boston Herald for a great many years. There was the usual dispute from the floor about modern music on the programs, but the sympathy of the meeting was evidently on the side of Mr. Koussevitzky's policy. An alarming fact in the finances is the decision of the Massachusetts Supreme Court that Symphony Hall, which belongs to the orchestra, is taxable—thereby adding the annual expense of some $30,000 to the orchestra's burden. The expense will be met, but not without some sacrifice. The meeting concluded with the playing by the orchestra of the *adagio* from Schumann's symphony in C major and Rimsky-Korsakoff's overture, the Russian Easter.

A. W. W.

Myra Hess Soloist in Kansas City

Heard with Orchestra Under Krueger —Kathryn Meisle Gives Recital

KANSAS CITY, MO.—Karl Krueger's exposition of symphony (No. 4) in F minor by Tschaikowsky in the ninth pair of Philharmonic concerts, March 19 and 20 was of thrilling impetus from the Beethovenesque first movement through the brilliant, majestic finale. It was a superb unit and the audience showed its appreciation in prolonged applause. Myra Hess, celebrated English pianist was the guest artist and her lucid reading of the concerto (No. 4) in G major of Beethoven won her insistent applause. Long a favorite here, the renowned executant arose to even greater heights in her second performance of the magnificent Beethoven masterpiece. And the orchestra faithfully complemented the soloist on each occasion. Beethoven's Leonore overture (No. 3), the introductory opus completed the attractive programs.

The tenth pair of concerts, April 2 and 3, held the suite in E minor of Dohnanyi instead of a symphony. The intriguing work with its mixed rhythms and intricate passages was animated with such notable clarity by Mr. Krueger and the orchestra, the latter was compelled to rise twice and acknowledge the applause with the conductor. The Rakoczy March (Berlioz) preceded it and Enesco's First Roumanian Rhapsody completed the first half. Mary Rose Barrons, formerly of the Chicago Civic Opera Company (who was born in Kansas City) was the guest-soloist making on this occasion her initial local debut. Her numbers were Agatha's aria from Der Freischutz (Weber) Wagner's Dreams and the aria of Santuzza, Voi lo sapete (Mascagni). Possessed of a lyric dramatic voice of rich timbre, interesting style and dramatic intensity far above the average, her performance on each occasion was creditable. The no encore rule was broken and Hildach's Lenz and Lift Up Thine Eyes (Logan) were sung as encores with Savino Rendina of the Philharmonic at the piano. The orchestra's accompaniments for the soloist were intelligently and sympathetically attuned. And scarcely any single number throughout the season has pleased audiences more than Mr. Krueger's exceptionally poignant and beautifully sustained recreation of the prelude and finale from Tristan and Isolde (Wagner). More relaxation on the part of the first violin section in the finale, Wagner's overture to Tannhäuser would have made for a near perfect reading.

MEISLE IN PROGRAM

Kathryn Meisle's song recital, March 29, was the last attraction of the current sold-out Fritschy Series. The Metropolitan contralto sang five Hugo Wolf songs, then an aria from Thomas' Nadeschda in which she projected feeling and clear vocal emission. French and English groups and several encores followed. Frederick Schauwecker was at the piano.

The Civic Opera Production Company of Chicago presented an unusually brilliant and intriguing performance of Carmen in the University of Kansas auditorium at Lawrence, Kansas, April 1. Coe Glade was a vivid, subtle, potent Gypsy; Sidney Rayner an equally telling Don Jose; Joseph Royer, a dramatic Escamillo; Helen Freund an appealing Micaela; and Isaac Van Grove was the pulsating, intelligent director. The voices of the principals were well matched in agreeable quality and volume. The chorus ballet and orchestra were not only well prepared but artistic in their performance. The enthusiastic audience numbered 2,000.

C. C. B.

Artists at Atlanta Dogwood Festival

Giovanni Martinelli, tenor of the Metropolitan Opera, will appear in Aida, April 24 and Carmen, April 25—the closing events of the first Atlanta Dogwood Festival which opens April 19 at Atlanta, Ga. Other principals in Aida are Dusolina Giannini, Carlo Morelli and Dreda Aves. Appearing in Carmen are Colette D'Arville, Mr. Martinelli, Mr. Morelli and Hilda Burke. Giuseppe Bamboschek is the conductor.

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Two Conductors Appear in Concert of Philadelphia Orchestra on Eve of Tour

Charles O'Connell and Saul Caston Wield Baton—Milstein Feted Soloist in Goldmark Concerto—Elsa Hilger in Cello Program—Works of George F. Boyle Done by Civic Orchestra

PHILADELPHIA—For the Philadelphia Orchestra concerts of April 3 and 4, two conductors officiated—Charles O'Connell and Saul Caston, who are to be the associate conductors on the forthcoming trans-continental tour of the orchestra.

The program was arranged for Mr. O'Connell to conduct the first half, and Mr. Caston the second. This plan was followed on Friday afternoon, but on Saturday evening, owing to broadcasting, the program was rearranged in order that each conductor might appear during the brief time of the broadcast.

As originally arranged, the program was as follows: The prelude to the third act of Lohengrin; Canope and Minstrels by Debussy; Claudio Debussy by Malipiero; Sacro-Monte by Turina in a transcription by Lucien Cailliet, chorale and fugue in D minor —all conducted by Mr. O'Connell. The two Debussy numbers and the one by Malipiero were transcribed by Mr. O'Connell from the original piano scores, and showed remarkable feeling for the atmosphere of the works and a clever handling of the orchestral parts to maintain that atmosphere. Mr. O'Connell did some good conducting, and was cordially received.

The second part of the program consisted of Goldmark's concerto in A minor for violin and orchestra, with Nathan Milstein as soloist, and the Enigma Variations by Elgar, conducted by Mr. Caston. Mr. Milstein played the Goldmark concerto with all of that amazing technical skill, both of left hand and bow arm, which marks all of his performances, coupled with beauty of tone and interpretation. He received an ovation at the close. Mr. Caston revealed himself as a conductor of no small ability, both in the support he accorded Mr. Milstein in the concerto, and particularly in his readings of the Enigma Variations. He has a forceful beat, sympathetic interpretation, and pleasing manner on the podium. He was also enthusiastically applauded at the close.

ELSA HILGER IN CELLO RECITAL

Elsa Hilger, cellist, of the Philadelphia Orchestra, and one of the outstanding women cellists of the musical world today, gave a magnificent recital in the Academy of Music Foyer on April 6, before a large and enthusiastic audience.

The program held some extremely difficult works, beginning with the Haydn concerto in D. In the first and last movements of this concerto, virtually every difficulty of the technical variety is represented, but Miss Hilger played them with ease, and the assurance of complete control. In the adagio, she revealed the depth and beauty of her tone. The following number was the Bach suite in G, for cello unaccompanied. This also was finely played, so much so that one was not conscious of the absence of any accompaniment. After the intermission, came Tartini's Adagio Cantabile, where again one heard the beauty of tone of the superb Guarnerius cello which Miss Hilger used as the medium for her talents. Humming Birds, etude de concert, was composed by Henry Hadley for Miss Hilger and received its first Philadelphia performance at this time. It is an extremely difficult number but seemed mere child's play for Miss Hilger. The Paganini Moses Fantasy on one string had been transcribed by Miss Hilger and was also performed for the first time in Philadelphia in this form at this concert. Such enthusiasm was aroused that Miss Hilger was obliged to play two encores—a Chopin nocturne and Gypsy Dance—before she could conclude her program with the Tschaikowsky Variations on a Rococo Theme. Here again one was impressed by the unlimited resources of this clever young soloist. Two more encores were added before the audience had any idea of going home. They were Spinning Song by Popper and the Ravel Habanera. Miss Hilger's sister, Greta Hilger, was the excellent accompanist, who contributed so largely to Elsa Hilger's successful performance.

GEORGE F. BOYLE WORKS HEARD

The Civic Symphony Orchestra (J. W. F. Leman conducting) recently performed works of George F. Boyle, pianist and composer, at Temple University. The Boyle scores included a Symphonic Fantasy, presented in its Philadelphia premiere, and his concerto in D minor for piano and orchestra in which he played the solo part. The concerto has three movements, the first robust in quality, the second of a more subdued character, and the *finale* brilliant and swift. The orchestra and piano writing are expert, and the thematic material is rich and well woven together. Mr. Boyle won much success in this, both as performer and creator. As an encore he played his own Habanera. The Symphonic Fantasy is interesting and musicianly, although overshadowed by the concerto. Other presentations of the afternoon were by Gluck and Rameau-Mottl.

M. M. C.

St. Louis Orchestra Ends Season

Most Successful Year in Its History Concludes with Concerts Introducing New Suite of Couperin Music Arranged by Roland Manuel—Golschmann Wins Ovation in Final Events

ST. LOUIS, MO.—Following its tour of Southern states in a series of thirteen concerts, the St. Louis Symphony Orchestra under Vladimir Golschmann's direction brought its fifty-sixth season to a brilliant close with two pairs of concert on April 3 and 4, and 9 and 11. The first of these was a memorable performance of the Verdi Manzoni Requiem. The symphony chorus of 200 voices which had been expertly trained by chorusmaster William B. Heyne, combined with the orchestra and a quartet composed of Jeannette Vreeland, soprano; Rose Bampton, contralto; Dan Gridley, tenor; and Keith Falkner, baritone, in doing full justice to this dramatic and melodic work. Mr. Golschmann, upon whose shoulders rested the burden of welding the various elements into a complete and smoothly balanced ensemble, gave conclusive proof of his superior artistic attainments and his successful accomplishment was a triumph for his untiring efforts.

The season closed with an orchestral program listing Schubert's Rosamunde overture and a suite in C minor by François Couperin, which had its world premiere in a new version at these concerts. The suite was arranged and transcribed by Roland Manuel from chamber music works and harpsichord pieces selected last summer by Mr. Golschmann from several unpublished works of Couperin which he found in the Dyer Collection. It proved one of the most delightful offerings of the season. Rimsky-Korsakoff's Russian Easter overture and Beethoven's fifth symphony completed the program which was followed by a rising ovation tendered Mr. Golschmann and his men.

The season just closed was the most successful from every standpoint, in the orchestra's history. All time attendance records were attained, out-of-town activities were expanded and the artistic stature greatly strengthened. During the twenty-three-week season a total of seventy-seven concerts were given, fifty of which were played in St. Louis and twenty-seven on tours covering eleven states.

Plans for next season are now under way and a guarantee fund drive will be inaugurated during the latter part of April. Vladimir Golschmann is to continue as conductor, and the soloists already announced will be Serge Rachmaninoff; Jascha Heifetz; Alexandre Tansman; Gregor Piatigorsky; Leon Zighera; Serge Prokofieff; Vladimir Horowitz; Scipione Guidi; Dalies Frantz; Ruth Slenczynski and Corinne Frederick.

O. C.

BRUCE CAREY, conductor of the Bethlehem Bach Choir. The 1936 Bach Festival, at Bethlehem, Pa., will be held on Friday and Saturday, May 22 and 23, in Packer Memorial Chapel, at Lehigh University. Four new cantatas by John Sebastian Bach, never before performed by the Bethlehem Bach Choir, and The Magnificat will be offered at Friday's afternoon sessions and the mass in B minor for the twenty-ninth time on Saturday. The soloists are Louise Lerch, soprano; Rose Bampton, alto; Dan Gridley, tenor, and Keith Falkner, bass. This will be Mr. Falkner's first appearance at a Bethlehem Bach Festival. A large section of the Philadelphia Orchestra, forty-seven musicians, has been engaged. The Moravian Trombone Choir assists as usual. (Photo by Rembrandt Studios, Inc.)

Hanson's Drum Taps to Be Given at Rochester Festival

Howard Hanson's Drum Taps, text from Walt Whitman's poems, music for chorus, baritone soloist and orchestra, will be given its first Rochester performance at the Eastman School Festival of American Music, to be conducted in five performances, April 27 to May 1 inclusive. This work of Dr. Hanson had its premiere last May at the Ann Arbor Music Festival, the composer conducting. It was performed in September at the Worcester Festival (Albert Stoessel conductor).

The performances will enlist the services of the Rochester Philharmonic Orchestra, the Eastman School Chorus and Orchestra, the Rochester Civic Orchestra, the Phi Mu Alpha Sinfonia Little Symphony, a Ballet Corps from the studio of Thelma Biracree, guest soloists, and the Gordon String Quartet.

The concert to be given by the Gordon Quartet is presented in the festival by the Library of Congress, Music Division, under the Elizabeth Shurtleff Coolidge fund.

Composers represented on the programs of the festival in addition to Dr. Hanson are Mabel Daniels, Charles Naginski, Arthur Foote, Wayne Barlow, Marjorie Truelove MacKown, David Diamond, Frederick Woltmann, Robert McBride, Paul White, Charles Griffes, John Alden Carpenter, Quincy Porter, Walter Piston, Leo Sowerby, Albert Stoessel, Vittorio Giannini, Robert Delaney, Burrill Phillips, Bernard Rogers and Ernest Schelling.

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Edinburgh Audiences Respond to Programs of Barbirolli and Tovey

Orchestra and Choir Under Distinguished Musicologist-Conductor—Soloists in Applauded Parade

EDINBURGH.—Mid-February saw the finish of the Edinburgh Concert Society season of orchestra concerts with the Scottish Orchestra conducted by John Barbirolli. Never before has this orchestra played better than this season, the fact proving two things: the absolute necessity for a permanent conductor and the extraordinary ability of John Barbirolli in this role. The choral-orchestral event fell at a curiously appropriate time in order to constitute a memorial for the late King George. Vaughan-Williams' Towards the Unknown Regions and Parry's exquisite Blest Pair of Sirens were sung by the Edinburgh Royal Choral Union.

TOVEY CONCERTS

February is the month which brings practically the whole of the second section of the Reid Orchestra Concerts under Prof. Donald Francis Tovey. At the first of these a young Polish pianist new to Edinburgh, Miccio Horszowski, appeared and created a favorable impression. His quiet, unassuming style admirably fitted his reading of a Mozart concerto in B flat and a group of Chopin soli. Then we had an interesting delivery of The Seasons by Haydn, given by a new choir which made its debut at this time. The Reid Choir as it is called, is still another of Sir Donald Tovey's innovations. It showed decided promise. The two following seances were purely orchestral, the programs containing one concerto and four symphonies: Bach, Haydn, Dvorak, Brahms, and Sibelius.

RECITALISTS ENJOYED

February also saw the end of the Edinburgh Music Club season, so far at all events as public recitals are concerned. Two chamber music sessions and a piano recital here come into our purview. Arthur Rubinstein, to take the last first, made an exceptionally welcome reappearance before an Edinburgh audience. He played Liszt, Franck, Bach, Chopin and the preludes and polka (from Golden Century Ballet) by Shostakovitch, which he is everywhere programming this season.

CHAMBER MUSIC EVENTS

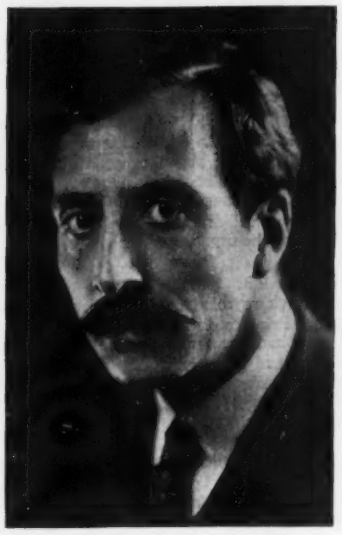
The two chamber music concerts were respectively by Philharmonic Wind Quintet (with Leon Goossens as oboist) and Griller Quartet. The former's program, with the exception of Tanz Suite, by Blumer, was for wind instruments: Hindemith, Beethoven, Handel, Mozart. Their performance sounded marvellously good, but I have never in my entire experience heard better ensemble playing than was given by the Griller Quartet. Their pianissimos were like the flimsiest gossamer in their absolute delicacy of tone and texture. These concerts, entirely self-supporting, are a triumph of concert organization. The club is fortunate in its secretary and treasurer, George M. Cotton, C.A., to whom practically all the credit is due.

Recitals by Kreisler and Cortot all but complete the month's record, although a so-called Opera Festival under Sir Thomas Beecham, is still proceeding as I write. I will refer to it in detail next month. A vocal recital by Miette Muthesius also deserves notice, if only on account of the happy choice of her songs and the versatility which she demonstrated.

WILLIAM SAUNDERS.

Schelling Concludes First Season with Baltimore Orchestra

Ernest Schelling has concluded his first season as conductor of the Baltimore Symphony Orchestra, the only symphonic body in America maintained by a municipality. Mr. Schelling's term with this organization began with rehearsals in November, 1935,



ERNEST SCHELLING

and in the ten concerts given in the subsequent months (of these five were regular symphony concerts and five Concerts for Young People), he presented an extensive list of compositions, several of which were first performances by this orchestra. As a result of the Young People's Concerts, 400 notebooks were turned in to Mr. Schelling by the children and prizes were awarded. Special plaques were bestowed on three schools, one to each of the elementary, junior high, and senior high school whose average was the highest. The Baltimore Sun of March 24 carried an extensive editorial, commending Mr. Schelling and the orchestra for their winter's activities.

Under Mr. Schelling's baton the orchestra played Navarra by Albeniz (first performance); sinfonia in B flat by J. C. Bach and toccata and fugue in D minor (first performance) by J. S. Bach; Beethoven's Overture to Leonore (No. 3) and Eroica Symphony; Leif Ericson by Bornschein (first performance); Polovtzian Dances from Borodin's Prince Igor; Carpenter's Perambulator Suite; Spanish Rhapsody, Chabrier; Nuage, Fetes and Sirens of Debussy; Siamese Sketch by Eichheim (first performance); Animal Pictures, Ganz (first performance); Intermezzo, Granados; Handel's concerto grosso in D for string orchestra and oratorio The Messiah; Harris' fantasy When Johnny Comes Marching Home (first performance); American Fantasy, Herbert; symphonic poem, Memories of My Childhood, Loeffler; MacDowell's The Saracens; the scherzo from Mendelssohn's Midsummer Night's Dream music; the prelude and Gopak from Moussorgsky's Khovantschina; overture to Mozart's The Marriage of Figaro; Paderewski's Polish Fantasie (for piano); Old Highland Cradle Song, Pochon (first performance), and the first performance of the same composer's The Rose of Alabama; Purcell's Trumpet Prelude; Narrative of the Kalendar Prince from Rimsky-Korsakoff's Scheherazade Suite: Saint-Saëns' Septuor for piano, strings and trumpet; three Schelling works, concerto in B for violin (Jacques Gordon, soloist), the fantasy A Victory Ball, and Tarantella for string orchestra (first performance); Schubert's Marche Militaire and Unfinished Symphony; The Swan of Tuonela and Finlandia by Sibelius; Sonzogno's Tango (first performance); Pizzicato and Perpetuum Mobile by Johann Strauss; the Looking Glass Suite of Taylor; "1812" overture and fifth symphony of Tschaikowsky; a Wagner list comprising the Bacchanale from Tannhäuser, overture to Die Meistersinger, prelude and Liebestod from Tristan and Isolde, Ride of the Valkyries, Siegfried Idyll (first performance) and Siegfried's Rhine Journey; Weber was represented by the overture to his opera Oberon, and Wolf-Ferrari by the overture to The Secret of Suzanne.

Bimboni Directs Operatic Program at Juilliard

A concert of operatic excerpts under the direction of Alberto Bimboni was given on April 7 in the Juilliard Auditorium, New York, by members of the vocal department of the Juilliard Graduate School. Glen Darwin and Paul Oncley gave Part 1 of Act II, Falstaff; the Bell Song from Lakme was presented by Helen Fernum; Act III of La Boheme featured Carolyn Urbanek, Helen Fernum, Romolo De Spirito and George Britton; Act III from Aida, Maxine Stellman, Roland Partridge and George Britton.

ELEANOR

BERGER

Contralto

New York Comments on Her Debut Recital at Town Hall, March 29, 1936

Miss Berger made known a well-schooled voice, which she used with ease and assurance. She sang with a considerable sense of style, and was to be commended for her smoothness of legato, breath control and clear diction. The soloist was at her best in numbers like Schubert's "Lite nel auf das Fest Allerseelen" or Richard Strauss's "Befreit," where her dark tones and naturally serious temperament found their most congenial outlet. Lyrics of this type also permitted her to display her skill in handling long-sustained phrases. Her vocalization was definitely above the average and evidenced a long and earnest course of study and a mature approach to her art.—*New York Times.*

Miss Berger was not too long in establishing certain technical merits. Her first air, Gluck's "O del mio dolce ardor" disclosed a praiseworthy legato. Subsequent songs, among them Marcello's "Il mio bel foco" and Paisello's "Chi vuol la zingarella" confirmed the freedom and steadiness of her production. The recitalist delivered her songs tastefully and musically. Her diction was better than average and she was not lacking in a grasp of different styles. Sustained phrases of the Schubert "Litane auf das Fest Allerseelen" were given with considerable charm. In the Strauss "Befreit" the singer successfully projected the mood of tender resignation.—*New York Sun.*

The voice, of dark texture, proved generally full and well-rounded, and produced with skill and musicianly understanding.—*Brooklyn Times.*

Miss Berger's is a true contralto voice, luscious in quality and of equable range. Her interpretations were a reflection of style, security, taste and appeal.—*New York American.*

A pleasing voice, of considerable volume; moreover she was capable of sustaining a legato with telling effect on occasion, and her diction proved adequate in all the languages of her choice.—*New York World-Telegram.*

One of the loveliest voices heard in New York's concert halls this season is that of Eleanor Berger who sang at Town Hall yesterday afternoon. She has a contralto of luscious smoothness and warmth. It reminded one of a wonderful viola or the upper reaches of the cello in the hands of a master.—*New York Journal.*

Miss Berger revealed a voice of unusually good natural quality, rather dark in color and as a rule well produced, so that the tone was usually full, well supported and generous in volume. The lower notes had considerable richness, and the singer had command of strong and effective top notes. She conveyed much of the expressive atmosphere of Holmes' "L'Heure de Pourpre" and Szulc's "Dansons la gigue."—*New York Herald-Tribune.*

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Society for Comparative Musicology Removes Headquarters to U. S.

The resignation of Dr. Wolf, chairman, and Dr. Lachmann, secretary of the Gesellschaft für Vergleichende Musikwissenschaft (Society for Comparative Musicology) of Berlin has automatically moved the society to the residence of the vice-chairman, Charles Seeger of Washington, D. C. It was expected that action would be taken to change the name of the society to the American Section of the International Society for Comparative Musicology. The aim of comparative musicology is the study of all primitive and non-European musics in a precise and scientific way. The American Society hopes to equip field expeditions to study the music of the aborigines in Africa, Asia and the Americas. More especially the organization will attempt to build a phonograph archive for the United States such as is found in continental European centres. Information concerning the society can be obtained from Helen H. Roberts, Institute of Human Relations, Yale University, New Haven, Conn.; or from Prof. F. C. Lathrop, Brooklyn College, Brooklyn, N. Y., acting secretaries to the society pending reorganization.

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Schönberg's Version of Monn Concerto Played by Feuermann in Los Angeles

Klemperer, Conductor with Composer and Soloist Receives Warm Plaudits—Bruckner and Berlioz Symphonies Played at University —Hall and Clovis Delight in Duet Program

Los Angeles.—Prolonged ovations for Emanuel Feuermann, cello soloist; Arnold Schönberg, composer; Emile Ferir, viola soloist; and Otto Klemperer, conductor, lengthened by twenty minutes the usual time of the Philharmonic Orchestra concert in the Auditorium on April 2. Feuermann was the official soloist, playing two concerts, one of them for the first time in America. Ferir's solos in the Berlioz Symphony, as first violinist with the orchestra, won him an equal measure of applause, and Klemperer was naturally accorded his meed of appreciation for his splendid leadership.

It was the first performance in America, and the second performance in public, of the concerto in D major for cello and orchestra, by Georg Matthias Monn, freely transcribed by Arnold Schönberg. It was a particularly happy combination of modern harmonic and orchestral skill with ancient spontaneity of theme and rhythm. A work of virtuoso brilliance, despite its requirement of a tremendous technical equipment, it will undoubtedly find its way into the standard repertoire of cello soloists, for its sincere beauty and engaging charm.

The first movement was especially lilting and attractive. The *adagio* was a sombre march, plaintive rather than funereal. The finale was a *minuetto*, but of considerably more emotional character than a mere formal dance.

The warm public reception of Schönberg for his new work was both surprising and gratifying, since for the last three decades Schönberg has been maligned and censured for his so-called ultra modern tendencies.

Feuermann's phenomenal technique was particularly apparent in the Monn-Schönberg Concerto. He gave the Haydn concerto (op. 101) with emotional warmth and superb artistry.

In the opening Berlioz symphony, Harold in Italy, Emile Ferir offered the viola solos with exceptional beauty of tone and artistic phrasings which brought the work new meanings, with the perfect coordinations of Klemperer's meticulously fine direction.

The concluding Rossini Overture to Semiramide was bombastic and showy, pleasing most of the auditors.

Concert at University

The Berlioz symphony was repeated April 4, in Royce Hall of the University of California at Los Angeles, the program being devoted to this and the Bruckner seventh symphony. Klemperer's declamation of the program notes was again an enjoyable feature. He spoke of Berlioz as the first modern composer, and briefly touched on his orchestral innovations as being far in advance of his time. He spoke feelingly of Bruckner, as well, but despite Klemperer's predilection for the prolix Austrian, Bruckner is not likely to become popular in this country. Another hearing of the Bruckner symphony served only to emphasize its prolixity and its improvisatory mannerisms.

Steele and Clovis in Duets

The duet recital given April 6, by Eleanor Steele, soprano, and Hall Clovis, tenor, was one of consistent finesse and considerable artistry. These young people are to be congratulated upon their restoration of a much neglected art form. The auditors displayed their enjoyment and appreciation by demanding six encores. Both voices were blended with good judgment and balance. The singers' enunciation was especially praiseworthy, particularly in English and German. The impression held throughout was one of lyric charm.

The dance artistry of Martha Graham won her prolonged plaudits for her appearance in the Auditorium on April 7. R.D.S.

Rambling Around

S. Earle Blakeslee, teacher of voice, composition and in charge of all the choral activities at Chaffey Junior College, Ontario, Cal., has been with that institution for the past twenty years. He has developed an *a cappella* choir of sixty voices, which is the principal choral organization. There is a men's choir of thirty voices and a women's choir of thirty voices, from which members of the *a cappella* group are drawn. Mr. Blakeslee directs the choir of 120 voices of the First M. E. Church of Los Angeles, with a solo quartet and Irene Robertson as organist. He is first vice-president of the California-Western School Music Conference which is the Pacific Coast affiliation of the Music Educators National Conference. A dramatization of Elijah was given March 3 and 8 under the direction of Mr. Blakeslee at the First M. E. Church.

* * *

Colleen Sword, soprano of Los Angeles, recently returned from Mexico City where she has been singing for a number of months. Miss Sword is a native California singer and has had many opera and concert appearances in this territory. She sang Carmen at the Hollywood Greek Theatre last summer and also had appearances in this same opera at Albuquerque, N. M. and Phoenix, Ariz. Miss Sword sang in Sakura at the Hollywood Bowl concerts in 1934.

* * *

Marion Talley is now on the air over NBC each Friday evening on the Ry-Krisp program. Josef Koestner is conducting the orchestra of twenty men and the broadcast comes from the NBC studios in Hollywood. Miss Talley's contract is for eighteen weeks with options over a period of two years.

* * *

The Abas String Quartet plays the third concert of the University of Southern California series, April 22 at the Touchstone Theatre, on the University campus. The program features the third Schönberg quartet (opus 30) which was given its first Southern California hearing last year by this ensemble.

Meredith Willson, general musical director of the National Broadcasting Company's western division at San Francisco, will appear as guest conductor with the San Francisco Symphony Orchestra April 19 at the War Memorial Opera House, San Francisco. He will conduct the premiere performance of his first symphony.

* * *

Dubois' Seven Last Words was sung Palm Sunday, April 5, by the vested cathedral choir of sixty voices of the Hollywood First M. E. Church under the direction of Mildred Bruns, musical director. Inez Jacobson officiated at the organ.

* * *

Robert Bias for the past ten years has been teaching voice and singing in Los Angeles. Prior to this he offered concerts in Europe and spent one year in New York. He has had many movie stars in his studio including Warner Baxter, Lila Lee, Donald Woods, Enrico Ricardi, Carlotta Cotez and Helene Stirn.

* * *

Fredrik E. Blickfelt, voice specialist, recently located in Los Angeles after being in San Francisco thirteen years. In addition to being a voice teacher he is also the composer of secular and sacred songs. Mr. Blickfelt was formerly director of the San Francisco Master School of Singing and Opera and recently returned to America from Japan and China. His musical background covers work at the Berlin Conservatory of Music in vocal physiology and pedagogy, study with Vincenzo Sabatini at Milan, Antonio Cotogni at Rome, and Birgani. Mr. Blickfelt studied composition with Christian Sinding.

* * *

Zoellner Conservatory of Music of Los Angeles announces a summer session during the months of June, July and August. Members of the faculty include Amandus Zoellner, violin: Victor Kuzdo, violin; Joseph Diskay, voice; Silvia Maracci, voice; Leontine de Ahna Johnson, voice; Dr. Dezzo Delmar, piano; Arthur Carr, piano and harmony; Zoellner String Quartet in chamber music and stringed instruments.

* * *

Harlow John Mills, professor of theory at Whittier College, Whittier, Cal., is the head of the Mills Chamber Music Ensemble

AMANDUS ZOELLNER,

president of the Zoellner Conservatory of Music of Los Angeles, and a member of the Zoellner String Quartet, announces a summer session of the conservatory during the months of June, July and August. Important additions have been made to the faculty for the summer period.

(piano quintet) which was chosen for the official concerts in connection with chamber music week at Pasadena last fall. He has been teaching two years at Whittier College. Mr. Mills recently wrote an orchestral composition entitled American Fantasy which was given three performances on December 27, 28 and 29 in Los Angeles by Modest Altschuler and the Federal Projects Orchestra. Also ten performances have been given elsewhere in Southern California by this same orchestra and conductor. Mr. Mills was the winner of the $1,200 award at Columbia University for his Italian sonata, in a competition held for the best violin sonata written by an American composer.

* * *

Merle Armitage has announced attractions for next season as follows: Don Cossack Chorus in October; Giovanni Martinelli in November; Roland Hayes in December; Moritz Rosenthal in January; Erica Morini in February; John Charles Thomas in March.

* * *

L. E. Behymer announces that Kirsten Flagstad, soprano, will open the Behymer Artist Course next November.

* * *

Josephine Forsyth is the composer of the musical setting of The Lord's Prayer which was sung at the Easter Sunrise Service at the Hollywood Bowl on April 12. Mme. Forsyth presided at the piano. This service was broadcast from coast to coast over a Columbia chain.

* * *

Alexander Raab, pianist and teacher, left Los Angeles on April 16. He was at Berkeley, Cal., April 17, 18 and 19. Beginning April 23 and until May 25, he will be in New York City. Then he goes to San Antonio, Tex., for teaching at The Lady of the Lake College from June 1 to 25; then to Chicago from June 27 to August 1. During the month of August, he takes a vacation, to arrive at Berkeley, Cal. again on September 1 for the months of September, October and November. He returns to Los Angles December 1 to resume teaching.

* * *

Nino Martini, tenor of the Metropolitan Opera, will be heard in Los Angeles in a recital April 21 at the Philharmonic Auditorium. He is to appear April 23 at the Civic Auditorium, Pasadena, and at Bridges Auditorium, Claremont, on the 24th, before making other appearances in Northern California. His coming to the Pacific Coast for these recitals is under the management of L. E. Behymer.

* * *

Ralph Thomas, tenor, gave his seventy-seventh student recital April 6 in his new studios. Edna May Durbin, thirteen-year-old soprano under contract with MGM, was the featured singer. Other pupils of Mr. Thomas who appeared were Dewitt Mosher, Mary Flinn, Gordon Boelzner, Mabel Wright, Clarence Mertz, Gertrude Shawn, Evelyn Lyford, Denise du Berjerac and Bobby La Manche.

* * *

Blythe Taylor Burns, soprano of John Smallman's studio, was chosen by Otto Klemperer as soloist at the Easter Sunrise service at Forest Lawn Memorial Park. Miss Burns sang Handel's I Know That My Redeemer Liveth to an open air audience of 20,000 people.

Frederick Vance Evans has resigned as director of the music department of Whittier College, Whittier, Cal., where he has been for a number of years. His resignation as director takes effect at the end of this season, but he will continue teaching voice at Whittier next season. Mr. Evans plans to open a voice studio in Pasadena where he is director of the First M. E. Church choir of eighty voices.

* * *

Edwin Lester, general director of the Los Angeles Civic Light Opera, announces operas and casts for a season of four weeks starting May 4 at the Philharmonic Auditorium. The series will open with the Merry Widow featuring Helen Gahagan in the role of Sonia, supported by John Ehrle in the role of Prince Danilo. Naughty Marietta will be the second of the series featuring Frances White. Supporting Miss White will be William Hain in the role of Captain Dick. Romberg's Maytime is the third opera featuring Charlotte Lansing, who portrays the part of Otillio. Miss Lansing will be supported by Paul Keast. Charles Purcell will play the comedy role of Mathew Wayne. The last week of the series Desert Song will be the offering with George Houston in the romantic role of the Red Shadow. He will be supported by Thelma White. Bobby Jarvis is also in this cast. Alonzo Price will be the director and Adrian Awan is responsible for the settings and lighting effects.

C. D. K.

Indianapolis Has Major Events

Recitals by Nathan Milstein and Nelson Eddy Draw Enthusiastic Audiences—Rudolph Reuter Plays in Final Concert of Symphony Orchestra

INDIANAPOLIS, IND.—Nathan Milstein was the sixth artist to appear under the Martens Concerts at the English Theatre on March 8. The Russian violinist presented a program which was built for beauty, dignity and musical value. His supreme achievement of the afternoon was the Bach solo sonata in G minor. He not only achieves pure tone, but creates moving emotion and must be considered as one of the leading artistic virtuosos on the concert stage.

NELSON EDDY APPEARS

A sold-out house including a number of persons standing in the rear greeted Nelson Eddy when he appeared in concert at the English Theatre on March 22. The popular baritone delighted his hearers with a comprehensive program giving appropriate and beautiful emotional coloring to all the numbers on the program which included numerous encores. Theodore Paxon contributed excellent accompaniments and was heard as soloist in the Bach toccata and fugue in D minor.

REUTER SOLOIST WITH ORCHESTRA

The Indianapolis Symphony Orchestra closed its season at the Murat on March 24. The program consisted of Les Preludes (Liszt), three selections from Damnation of Faust (Berlioz), Tales from the Vienna Woods (Strauss), and the overture to William Tell (Rossini). Rudolph Reuter was soloist in the Beethoven piano concerto (No. 5) and contributed a beautifully proportioned and sincere performance of the work. The orchestra under the enthusiastic baton of their leader Ferdinand Schaeffer contributed one of its outstanding concerts, and played with that finesse of which it is capable.

During the intermission an announcement was made that funds were available for the orchestra to continue next year. If there is one thing this city can be proud of, it is this organization, which has been built largely through the tireless efforts of Mr. Schaeffer.

H. C. G.

Catholic Summer School of America Plans Sessions

CLIFF HAVEN, N. Y.—As a part of the education work of the forty-fifth session of the Catholic Summer School of America at Cliff Haven, the Rt. Rev. Msgr. Michael J. Lavelle announces the opening of a Master School of Music under the directorship of Claude Gonvierre, pianist. The advisory board will consist in addition to Monsignor Lavelle of Lucrezia Bori and Giovanni Martinelli of the Metropolitan Opera; Leon Barzin, musical director of the National Orchestral Association; C. Bosseron Chambers, artist; Pietro Allesandro Yon, organist and choirmaster of St. Patrick's Cathedral; and S. Constantino Yon, organist and choirmaster of St. Vincent Ferrer's Church.

Besides Mr. Gonvierre, who is to give several of the courses in piano, the board of directors has selected the following faculty: Paul Althouse of the Metropolitan Opera to take charge of the voice department; Bernice Frost to give a complete normal course for teachers; and Paul Miguel to instruct in vocal coaching and study of repertoire. Jessica Roberts, teacher and composer and exponent of modern technic, will devote her summer to teaching at the school.

The school, covering a square mile of beautiful country on the shore of Lake Champlain near Plattsburgh, affords an ideal setting for this new conservatory of music. Within the school grounds are a chapel, fourteen residence clubs, the Champlain Club for social activities, a large auditorium, several school buildings, an eighteen hole private golf course, bridle paths and an extensive sandy beach for bathing.

Benefit for Federal Project Musicians

As the W.P.A. regulations fail to make provision for sick leave for musicians on the Federal Music Project, a committee, representing the musicians employed in the Concert Division has decided to hold a benefit concert and ball at Mecca Temple on April 22. Hans Lange, conductor of the Philharmonic Society, will direct an orchestra of 120 men in a program of symphonic music. At the ball outstanding figures in New York will appear.

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NEW YORK CONCERTS

APRIL 6

Olga Swan and John Ebner Olga Swan, soprano, and John C. Ebner, baritone, collaborated in a joint recital under the auspices of the Madrigal Society, at Steinway Hall, New York. Miss Swan's versatility was dispayed in singing such contrasting items as Ritorna Vincitor (Aida), Aleluia (Mozart) and songs in Italian, German and English. Dramatic fervor and volume of voice combine in her, with the necessary agility to sing coloratura passages. Mr. Ebner's voice is powerful and expressive, Eri Tu (Verdi), the Toreador Song and songs by Americans featuring a voice of pleasing attributes. Mabel M. Parker and Mabel Ebner were the excellent accompanists.

Beethoven Association The final concert of the season by the Beethoven Association in Town Hall enlisted an unusually large number of musicians. It was one of the most spirited sessions given by this organization, which specializes in unusual programs contributed by eminent artists. Nathan Milstein and Harold Bauer gave the lion's share of the evening's fare, appearing in the Beethoven sonata in C minor (No. 2) and the Vitali Chaconne. The collaboration of these outstanding musicians brought unusually satisfying playing, both the classical beauty of the German composer's music and the brilliant counterpoint of the Vitali being outlined in highly effective fashion. Mr. Bauer's mellow piano tone and limpid effortlessness of technic were matched by Mr. Milstein's fire, virtuosity and personal quality of performance. The second item was the Beethoven serenade in D (op. 25) played by Georges Barrere, flute, William Kroll, violin, and Nicholas Moldavan, viola, who united in an ensemble reading of high calibre, sensitively responsive to the emotional as well as technical demands of the music.

The hilarious finale to the concert consisted of a performance of Saint-Saëns' Carnival of the Animals by an ensemble including a critic (Olin Downes) and a conductor (Walter Damrosch) as the solo pianists, supported by Messrs. Kroll and David Mankowitz, violins; Mr. Moldavan, viola; Naoum Benditzky, cello; Anselm Fortier, double bass; Mr. Barrere, flute; Gustave Langenus, clarinet; Frank Sheridan and Carlos Salzedo, as performers extraordinary on the celesta and xylophone, respectively. The mad pranks performed by the players were convulsing to the audience, the ensemble being conducted by Mr. Damrosch with occasional gestures from the piano. The beautiful performance of the Swan section by Mr. Benditzky was a high point of the performance. There was a long ovation.

APRIL 7

Philadelphia Orchestra For its final New York concert of the season, the Philadelphia Orchestra brought Leopold Stokowski (its regular conductor) to Carnegie Hall, and thereby earned the emphasized gratitude of an audience that filled all the seats and much of the standing room.

The program, in two parts, had these numbers: (I) Parsifal Prelude, Good Friday Music, and third act excerpts assembled and arranged by Stokowski; (II) Entr'acte from Lady Macbeth of Mtsensk (third act, between scenes 6 and 7); E flat minor piano prelude orchestrated by Stokowski; and Rimsky-Korsakoff's The Russian Easter.

Stokowski gave all its spiritual character and simple loveliness to the Parsifal excerpts, and had beautiful response from the orchestra. Its tone and technical smoothness were never in finer evidence than at this concert.

Shostakovitch's music formed a complete and exciting contrast to the Parsifal episodes—a shrewd example of programming on the part of the conductor. The Entr'acte has grim humor, in keeping with the coarse libretto. Stokowski's orchestral version of the piano prelude (one of the twenty-four in opus 34) raises that little work to importance, what with the added color, sonority and power of climax.

Tremendous enthusiasm was harvested by the always compelling conductor and his altogether accomplished orchestra.

APRIL 8

Mariana Sarrica A debut recital which attracted a throng to Town Hall on Wednesday night was the first New York appearance of Mariana Sarrica, pianist. Miss Sarrica has studied abroad in Belgium and recently in the United States with Leopold Godowsky. The program which this young musician selected was of impressive content, opening with Bach's chromatic fantasy and fugue which was followed by Beethoven's sonata in E major (op. 109). Next heard were five items of Chopin and Schumann's toccata (op. 7). The final numbers listed Fauré's nocturne in E flat minor, a Stravinsky etude, the Chopin-Godowsky etude for the left hand (op. 10, No. 6), Godowsky's Watteau Paysage and Ethiopian Serenade (from Triakontameron) and the Liszt etude in F minor (d'Execution Transcendente).

Miss Sarrica exhibited a wealth of technic which she employed with assurance and sound musical judgment. However, though her playing was fluent and entirely unfaltering in the Bach work, there was a marked tendency to overplay certain intervals which resulted in blurring of the melodic patterns. The Beethoven sonata set a standard for youthful pianists to strive for, but here there was to be noted an immature conception which did not adequately portray the tonal grandeur of this opus. Her interpretation of the Chopin group was meritorious and her execution of the Schumann toccata was one of the prominent features of the evening. Miss Sarrica was recalled to the stage repeatedly.

Philharmonic Orchestra Owing to Good Friday, the regular weekday matinee of the Philharmonic Orchestra at Carnegie Hall was advanced to Wednesday, with the Thursday evening concert remaining in its usual schedule. The two events had the same program: Henry Purcell's Four Fantasias (from three, four and five part fantasias for strings), Bohuslav Martinu's concerto for string quartet and orchestra (Pro Arte Quartet assisting), d'Indy's Mountain Song Symphony for orchestra and piano (Ignace Strasfogel at that instrument) and Glazounouff's Stenka Razine.

Hans Lange was the conductor of the foregoing works, which constituted an undeniaby fascinating list, especially as the Martinu and Purcell music had its first Philharmonic hearings at this time.

The Purcell pieces were introduced earlier this season by Lange at Town Hall in his chamber-orchestra series, and had review then in the Musical Courier. Last week the tuneful and finely made music again enjoyed enthusiastic welcome after a devoted and polished performance.

Martinu's opus rather freely follows the ancient concerto grosso form, but of course with modern touches in harmony and instrumentation. The composer showed clearly both his Czech nativity and his late French leanings gained during his Parisian tutelage under Roussel. The concerto is rich in color and propulsive in rhythm, with clever workmanship tastefully applied. The Pro Arte Quartet supplied excellent cooperation with finished technic, balance and tone of refined quality.

In the familiar d'Indy symphony, Strasfogel's contribution exhibited well controlled and skillful pianism.

Lange gave informed and imaginative readings, responded to with spirit and virtuosity by the players, and warm favor by the audience.

APRIL 12

Philharmonic Orchestra The Sunday afternoon concert of the Philharmonic Orchestra, again under Hans Lange's direction, included a repetition of the Purcell fantasias from the midweek programs. Two Symphonic Sketches by Otto Luening, American composer and chairman of the music division at Bennington College, were heard for the first time. They are brief numbers, conceived on a symphonic scale, and presenting contrasts in mood. The first, *un poco allegro*, is in moderate tempo and of animated manner, with original instrumental devices and considerable directness of expression. The second piece, marked "slowly, with languor," is the more expressive. It has a poignant, intense manner of speech, and is scored with adept use of slightly modernistic methods, a piano being added to the other instruments of the full orchestra for this episode. The works had a straightforward and compelling reading, and at the close the composer appeared on the platform several times to the accompaniment of loud applause and "bravos." Mishel Piastro, concertmaster of the orchestra, was the soloist in Carl Goldmark's violin concerto in A minor, playing the songful measures of the grateful work with rich and vibrant tone quality. The passage work in some instances showed less finish, and one felt that the accompaniment was at times somewhat summary. The second half of the program brought a sympathetic performance of Dvorak's New World Symphony. Warm applause was given to Mr. Lange for his conducting throughout the afternoon.

Prizes Awarded to Children at Close of Philharmonic Series

At the sixth and final Concert for Children and Young People of the New York Philharmonic Orchestra on April 4 at Carnegie Hall, New York, prizes were awarded twenty-nine children who submitted the best notebooks of the season. There were three medal winners this year: William Nicoll, eight, who won a medal last year and a ribbon in 1933 and 1934; Gladys Angelus, eleven, a student of the Horace Mann School, who receives her first award; and Ruth Young, fifteen, a student of Miss Hewitts School, who also becomes a prize-winner for the first time.

The following children received ribbons: John Artist, eight and one-half, Public School No. 68; Anne D. Johnson, seven and one-half, Public School No. 150; Vivian L. Landey, nine, Music Education Studios, ribbon winner 1933, 1934, 1935; Mary Peltz, eight, Miss Hewitts School; Marilena Pignatelli, seven, Ecole Francaise; Katherine Bozorth, eleven, Horace Mann School; Emily Crandall, twelve, Barnard School for Girls, ribbon winner 1931, 1932, 1933; Alice Graham, eleven, Brearley School; Babette Holmes, ten, Green Vale School; Margery Homan, twelve; Mocah Koree, twelve, Hyde School; J. Kneeland McNulty, twelve, St. Thomas Choir School; George Alfred Oberle, twelve, St. Thomas Choir School, ribbon 1935; William D. Peck, twelve, St. Thomas Choir School; Bernice Richman, ten, Horace Mann School, ribbon 1935; Tolly Schwartz, eleven, Public School No. 46, ribbon 1935; Lena Barbera, seventeen, New York Institute for the Blind, ribbon 1930; Constance Bttenheim, sixteen, Scarborough School, ribbon 1933, 1934, 1935; Edythe Efron, fourteen, Newton High School, ribbon 1935; Tracy Haight, sixteen, Miss Chapin's School; Selma Kaufman, thirteen; George Wolcott Mallory, thirteen, St. Thomas Choir School, ribbon 1935; F. Hubert Mather, Jr., thirteen, St. Thomas Choir School; Betty B. Morris, thirteen, Manhasset Public School, ribbon 1935; Ruth Renaud, fifteen, Music Education Studios; Morton Weer, fourteen, DeWitt Clinton High School.

Radio-Koncert Bureau Notes

Two new artists have been added to the list under the management of Harry A. Cahill of the Radio-Koncert Bureau. These are Virginia Rea, soprano, and Helena Morsztyn, Polish pianist. Miss Rea, a native of Louisville, Ky., has studied in the Middle West and New York. She spent some time in Europe, but her background is primarily American. Her repertoire includes both song and opera. Besides numerous radio appearances, she has sung in New York, Boston, Baltimore, Cleveland, San Francisco and elsewhere. Her broadcasting experience includes four years on the Palmolive Hour (under the name of Olive Palmer), six months on the Goodyear and Buick Alternating Program; eighteen months with the American Album of Familiar Music; and twenty-six weeks on the Chevrolet Hour, as well as appearances on the air with Smith Brothers, Paul Whiteman, Eveready, Radio City Party, and other programs.

Miss Morsztyn was born in Warsaw. She began her studies at the age of seven under the guidance of her grandmother (a pupil of Thalberg) and Leschetizky. At thirteen she was studying with Emil Sauer, at sixteen she finished her studies at the Meisterschule in Vienna, where she obtained the highest prize. Both Europe and America have heard her in concert. Recently, the Polish delegation presented Miss Morsztyn in recitals in Geneva, followed by appearances in Jugo-Slavia, Greece and Sweden. Her 1936-37 American tour takes place in January, February and March.

Other artists under this management include Myrtle Leonard, who appeared in concert at the Soviet Embassy in Washington, D. C., on April 4. Miss Leonard sings Dalilah in Samson and Dalilah at Grand Rapids, Mich., May 12. Mary McCormic is to sing the lead in The Mikado, in a production of the Gilbert and Sullivan light opera which is scheduled to start a tour of the Western states on April 19 at Milwaukee.

Alice de Cevée
PIANIST

Soloist with the Barrere Little Symphony Orchestra, Town Hall, March 7.
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"Taste and Refinement."—*New York Times*
"An Able Pianist"—*N. Y. Daily Mirror*
"A Smooth Performance."—*N. Y. World Telegram*
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Martinelli Recital Among Outstanding Musical Happenings in Buffalo

Philharmonic Orchestra Concludes Season Under Shuk's Baton—St. Matthew Passion Feature of Bach Cycle in Churches—Pro Arte Quartet Heard in Concert

BUFFALO, N. Y.—The incomparable Giovanni Martinelli gave Buffalo a rare treat at his concert in the Consistory Auditorium, under the auspices of the Concert Bureau, Inc. He was in his accustomed fine form and sang a long list of programmed numbers and many encores. The large audience accorded him spontaneous, hearty applause. Giuseppe Bamboshek was his worthy, artistic associate at the piano. Mary McCormic, Myrtle Leonard, Virginia Rea, and Richard Bonelli were in attendance at the concert, and, with J. Allen Fusca, local manager and head of the Concert Bureau, were introduced to the audience.

ORCHESTRA CONCLUDES SERIES

The last concert in the winter series of the Buffalo Philharmonic Orchestra, under the direction of Lajos Shuk, was a request program, greatly enjoyed and heartily applauded by the large sized audience in Elmwood Music Hall. The violin solo in the Offenbach Overture, as played by Jan Wolanek, met enthusiastic reception; Schubert, Tschaikowsky, Sibelius, Dvorak, Liszt and Wagner selections, ending with a Strauss waltz, afforded enjoyable musical fare, all excellently played. The two previous concerts had as soloists Florence Ann Reid, contralto, and Audrey Ely, soprano, appearing in beautiful compositions by Mr. Shuk, making favorable impressions upon the audience. Richard Horner Bales of Rochester, conducted the program for the young people's concert, with splendid result.

CHORAL EVENTS

The outstanding churches, participating in musical events recently have been the First Presbyterian, Westminster and St. Paul's Episcopal Cathedral, the climax to be reached in the presentation, in the latter church, of the Bach cycle in its entirety, The Passion According to St. Matthew with large chorus, string orchestra and violinists, Rose Bampton comes from New York for the occasion. On Palm Sunday, the chorus of Westminster and First Church united, with Robert Hufstader, conductor, Squire Haskin, organist, in thrilling performances of Cartissimi's Jephthah (sung in Latin) and Mrs. H. H. A. Beach's Canticle of the Sun. The soloists, participating with unqualified success, were as follows: Alice Mary Anderson, Florence Ralston, Florence Ann Reid, Louise Anthes Owens, John Priebe, Donald Bundock and Harold Ames.

The joint recital of the Guido Chorus of men's voices (Seth Clark, conductor), and the Rubinstein's (women's voices) under R. Leon Trick's leadership, was a gala affair, attracting a large audience of friends to the Statler Ballroom. The massed choruses made a stirring impression, Mr. Trick conducting the first two, followed by the finely prepared program of the Rubinstein Chorus with Mildred Renault, soprano, and Rebecca Kerr Gould, contralto, splendidly singing the incidental solos and Beresford Wells furnishing musicianly accompaniments. Enthusiastic applause brought an encore from this admirable body of singers, and much appreciation was bestowed upon their conductor. Mr. Trick's pupil, Marion Beardsley Albee, youthful pianist, delighted and surprised in her admirable interpretations, technic and beauty of tone in solo and encore numbers. Mr. Clark conducted two of the combined choruses, and presented the Guido men in an excellent group, sung with their accoustomed artistry. Mr. Trick officiated ably as accompanist. This concert was arranged as a Theodore Roosevelt Memorial Benefit and George W. Davis was the speaker of the evening. Mrs. Henry Altman was honorary chairman.

VISITING ARTISTS WELCOMED

A program of much worth, beautifully sung by a vivid personality, Adelaide De Loca, operatic contralto of New York, was given for members and guests of the Garret Club, with our fine local accompanist, Eva Rautenberg, at the piano. Songs in Italian, German and English, with operatic excerpts from Carmen, won much favor with the audience.

The Pro Art Quartet of Brussels gave the last program of this season's chamber music series of the Buffalo Symphony Society. Works of Vivaldi, Franck, and Debussy were given effective readings. A Mozart movement was added as an encore.

RESIDENT MUSICIANS HEARD

The Sunday Evening Ensemble given in the Hamlin home enlisted as participants in a highly enjoyable program the following: instrumentalists, Helen Eastman, Una Martin Leeming, Olive Gould, Fred Ressel, Samuel Masling, George Kogler, Squire Haskin, Joseph Fortuna; Robert Noehren conducted a vocal group, comprising Marian MacKenzie, Sarah Ellen Rider, Katherine Bach, Glenna Morland, Gertrude Pleskow, Virginia Woelf, Marian Patterson, Perry Brown, Paul Doane, Donald Bundock and Herbert Jones.

Because of the inclement weather, this writer was unable to attend the Chromatic Club program of French music, given by Amy Corey Pomeroy and daughter, Martha Fisher, pianists, Alice Mary Anderson, soprano, accompanied by her husband, Robert Hufstader. It is said that the audience was rewarded by an unusually interesting, artistically presented program, one of the outstanding of the Chromatic Club season.

The students' program had many participants of various degrees of study or talent, and much promising material, reflecting credit upon their teachers. Piano teachers represented were Mrs. Pomeroy, Mrs. Davidson, Miss Ferguson, Miss Halliday and Miss Kelsey. Vocal teachers Mr. Dunman, Mrs. Thomsson, Mrs. Ihde, Mrs. Spire, Mrs. Cherry, Mrs. Storck, Mrs. Boissevain, Mrs. Stranahan, Miss MacDonald and Miss Caster.

An enjoyable recital was given by Martha Fisher in Buffalo Seminary Hall. An audience of friends, appreciative of the talent and training of the young lady, first as pupil of her mother, Amy Corey Pomeroy, and later in New York, showered many compliments upon her.

Eva Rautenberg has officiated as accompanist recently for Rose Bampton in Geneva, Oil City, Indiana and elsewhere.

Kurt Paur appeared as piano soloist with a singing society concert, in a group by Beethoven and Chopin, and a selection by his father, Emil Paur.

Marie Mohr presented some of her vocal pupils in recital at Twentieth Century Club, the pupils acquitting themselves creditably, evidencing their excellence of training. Miss Mohr was her own capable accompanist.

L. H. M.

Emma Olsson in Lecture at LaForge-Berúmen Studios

Emma Olsson gave a lecture at the La Forge-Berúmen Studios, New York, on Classic and Romantic Music. Beginning with a discussion of the former classification, she observed that "classic music" as a term means many things to many men. However, she defined its proper significance as suggesting beauty, perfection of structure and satisfaction perhaps more than any other three qualities. A discussion followed of the distinctive attributes of classis music, its structure and forms—the sonata, sonatina, symphony, suite, overture, symphonic poem, toccata, fantasia, scherzo, pastoral concerto and trio. She briefly touched upon the chief composers in this medium and the instruments and material they had to work with.

Coming to the transition to the romantic school, Miss Olsson spoke of the social and political trends that influenced those who expressed their musical ideas in this freer and less formal style. She grouped romantic music under the caprice, impromptu, serenade, nocturne, rhapsody, humoresque, romance, barcarolle, berceuse, idyll and reverie. The music of the outstanding music writers of this period was touched upon, and biographical details brought in to show their significance in the work of the composer.

M. W.

Rachelle Shubow to Play Recital

Rachelle Shubow, pianist, includes in her New York recital in Town Hall, April 22, the group of short piano pieces called From the Hills by Frederick Shephard Converse, written by Mr. Converse during the summer of 1925 at Lake Sunapee, N. H.

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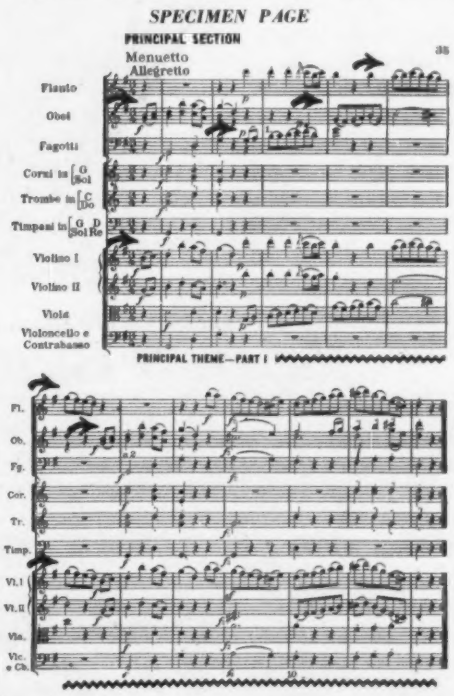
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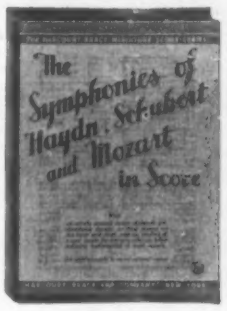

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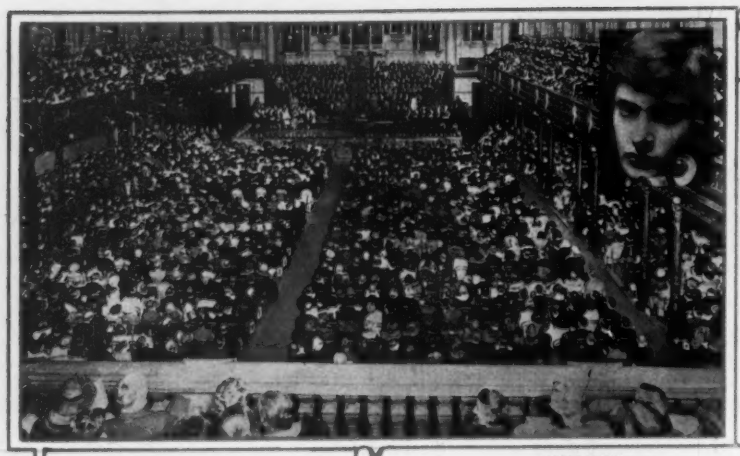

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NEW YORK April 18, 1936 No. 2895

Ecstatic it may go into the radio, but static it often comes out.

—o—

When certain composers resume the quest for beauty, they may stumble across the musical inspiration which they have been unable to find.

—o—

The daily newspapers have eagerly gobbled up press stories about a Hungarian "suicide song" which caused niheteen persons in Budapest to take their own lives. We have seen the song—of course it is now being quickly exploited in America—and even played and hummed it, but can find nothing in the trashy mess to urge us even to scratch our finger, much less to drive us to any greater sacrifice.

—o—

Art vs. Pick and Shovel

The plaint of artists and other professionals who are in need of Federal Project employment in the various cities sometimes takes the form that their efforts are under-valued. It is asserted that an effort has been made to force them into manual work of various sorts and to prevent their exercising their own gifts for the advantage of their communities. And this despite the fact that a vast amount of employment has been created in the various art and allied projects now engaging so many thousands of workers over the country.

The Argonaut (West Coast paper), for example, publishes a militant editorial entitled A Livelihood for Musicians in San Francisco, which contains the following straight-from-the-shoulder remarks:

"Industrial depressions are as undiscriminating as death, and among the many millions suffering from the present one, the worst in America's history, are numerous artists of all kinds. Even in the best of times the profession of any art is likely to be a precarious one for many artists, and, unfortunately, the American artist has received hardly a modicum of sympathy in the past, no matter how sorry might be his plight, how great his suffering. Indeed a budding Shelley, Beethoven or Raphael, fallen on an evil hour, might be asked why he did not accept a job with pick and shovel, and become a real he-man.

"There is never any great loss in this world without some gain, and the lack of pick-and-shovel jobs, and all other menial jobs in these years of industrial depression, has stilled the clamor of the marble-hearted utilitarians with souls no bigger than a flea. All kinds of workers have been experiencing difficulties, are still experiencing them, and this fact has in some measure brought an enlargement of human sympathy with every sort of worker in the world's vineyards, including the artist.

"According to an old maxim, *Vita sine litteris mors est*, 'Life without literature is death,' and so it is. But the maxim must be broadened so as to include every form of art. Life without art is death. And of the arts none is more important than music. It should concern all of us to know that the art of music is suffering in the midst of us, and the artists as well as their art. For this reason we are glad to perceive that artists are being recognized as entitled to relief under the W.P.A."

Undoubtedly, the point that the artists make as worthy a contribution as their brothers and sisters in other fields is well taken. The picture that would be presented by a country which resolutely discouraged all efforts at art production would be bleak indeed. One is glad to see that the Pacific Coast communities have adopted a more progressive attitude. The work of the Federal Music Project as a whole may be commended for the amount of interesting and worth while activity it has brought into being. In the scope and earnestness of its endeavors, it need yield the palm to no other branch of the government-sponsored program for artistic workers.

—o—

Again the Wagner-Brahms Quarrel

Replete with fascinating details of the relationship between Wagner and Brahms, the two embattled Titans of later nineteenth century music, is an article by Karl Geiringer, eminent Viennese musicologist, published in the April issue of Musical Quarterly (New York). There has been endless ink spilt over the question of whether they were as hostile to one another, as their immediate admirers came to be. These matters are solved brilliantly in little space by this article, which contains a number of illuminating letters, hitherto unpublished, by persons such as Cornelius, Tausig and Mathilde Wesendonck, who were close to Wagner.

The conclusions reached are in brief as follows:

..."In the 'sixties a cool but friendly interest existed between the two composers. Circumstances, both external and personal, led in the course of the 'seventies to strained relations which, with third parties constantly adding fuel to the fire, reached their climax in Wagner's last years. The two expressed this enmity in quite different ways, according to their natures. Whereas Wagner took the field publicly and with the sharpest weapons against him, Brahms retained a certain dignified reserve. Yet the fact must not be overlooked that...Brahms never did anything to hinder the malicious attacks which the journalists of his circle (primarily Hanslick, Spitzer and later Kalbeck also) continued to direct against Wagner. In his last years...Brahms changed to a more objective attitude, returning...to the spirit of his youthful days."

This is the objective aspect of the matter in the fewest words, but intermingled with the details of misunderstandings, points on which one or the other took offense, is a wealth of inimitable light on the intimate and involved affairs of the heart and brain of two geniuses. The manifesto against all German tonal art subscribing to the "Music of the Future," issued in 1860 by Brahms and others, really directed against the Liszt faction and not Wagner, began the long struggle. The two men met at last in 1864, when Brahms was taken to see Wagner in Vienna by a third acquaintance. This was their first and last meeting—a cordial one, since Wagner graciously remarked to Brahms, after the latter had played his Handel Variations, that "One sees what may still be done in the old forms (sic) when someone comes along who knows how to use them."

A year later a snag in their friendship came up when Wagner wished to recover the MS. of his Venusberg music, which had passed into Brahms' possession. The latter cherished his autograph score collection, refused the request of Cornelius to return it, and the matter lapsed for ten years. Then Wagner himself demanded it in writing, a polite correspondence with rancorous undertones ensued between the composers, and at last it was restored to Wagner, who reciprocated with a *de luxe* edition of Rheingold with the icy dedication "To Mr. Johannes Brahms, a well-conditioned substitute for a foul manuscript."

An amusing detail is the fact that Wagner's letters to the milliner, Bertha, indiscreetly published through Spitzer, a member of the Brahms circle, roused the composer's rage against Brahms, perhaps unjustly. The climax came when the University of Breslau conferred the famous Doctorate on Brahms as "the first living German master of musical composition in the stricter style." Thereafter, Wagner in his speech and in pamphlets attributed to him was unsparing in attacks on his rival. The matter did not end with Wagner's death, but was carried on by the partisans of the two creators, though Brahms was one of the first to send a wreath to Wagner's funeral. Later a more serene attitude prevailed; and old sores were allowed partially to heal.

With the growth of insight and perspective on their work, the musical world now realizes that each filled his own niche consummately and that perhaps there was no basis of comparison between such different musical ideals. Both composers have secured the immortality that their labors justified, and today fortunately the old quarrel seems like one of the "far unhappy things," the "battles of long ago." But while it raged, the conflagration was one of the most virulent in music, not exceeding the famed Gluck-Piccinni conflict of an earlier era.

—o—

A Compromise Was Reached

Under the title, A Closed Incident, Le Menestrel (Paris) prints a succinct notice telling of the conclusion of a most unhappy affair which involved an eminent conductor and a critic. It seems that in the French metropolis, differences of opinion between musicians and musical scribes sometimes go beyond the invective stage to which they usually confine themselves in the Land of the Free. Perhaps because the French are an excitable race, there is a strong tendency to carry the matter over to the dueling meadow at dawn or (as in this case) to the courts.

At any rate, here is the sober account of a curious session before the judiciary, in a free translation:

"The slander charge brought against M. Paul Paray [conductor] by M. Emile Vuillermoz [critic] as the result of the incident which occurred on April 6, 1935, at the Concerts Colonne, was scheduled to be heard on March 18 before the twelfth Chamber of Correction. But the lawyers of the parties involved—J. Ernest-Charles for M. Vuillermoz and de Monzie for M. Paray—thought that it was their duty to make an end of the reproaches between two personalities whose devotion to music is equally precious to the success of French art.

"M. Paul Paray had no difficulty in recognizing that the verbal violences which he had used in respect to M. Vuillermoz were simply a translation (wrongly, as he admitted later) of his irritation with what he considered to be an erroneous appreciation of a critic, in whose case he would not have contested the talent, nor the professional conscience, nor the moral authority. And he held it a matter of honor to let nothing remain of that manifestation.

"In the presence of such a declaration and in the desire of not imposing a judiciary conclusion to an attack of which the unjust character is so well known, M. Emile Vuillermoz, whose critical articles attest the esteem in which he has always held the merits and the artistic conscience of M. Paul Paray, agreed to consider the incident closed."

Sonorous and properly dignified, especially touching in its devotion to *"l'art français,"* was this handsome interchange of compliments. It might not be a bad idea to carry a few of our own musical quarrels before the court, if only that some such spacious and ear-filling phrases might serve once and for all to dispel the black vapors of rancor that exist between embattled workers *pour l'art americain.*

—o—

"Doubling" Denounced

A broadside recently received from a committee of Local 802, New York City unit of the American Federation of Musicians, announces a crusade to abolish the "doubling" of musicians in orchestras. This means that one player will not be allowed to do odd bits on other instruments, with some few exceptions, if the union musicians have their way. The object is to provide more jobs for those who at present are without them. A meeting is to be called on May 11 at the headquarters of the local union, when the following resolution will be voted upon:

"It is hereby resolved that there shall be no doubling, except as hereinafter provided, on instruments on the radio, symphony, theatres, opera, comic opera, phonographs, vitaphone, electrical transcriptions or any other mechanical reproduction, without the engaging of an individual instrumentalist for each particular instrument used and said instrumentalist be confined solely to the playing of only one instrument on each engagement.

"Exceptions: Instrumental doubling to be permitted only in strictly dance orchestras for dance purposes and club dates and in non-commercial remote control broadcasts of music used for dancing where a remote control broadcasting charge is now being paid.

"Where a leader is still desirous of having an instrumentalist double, then a standby must be paid for each particular instrument doubled on, regardless of the fact that a single instrumentalist may double on more than one instrument. Standbys must be players of the particular instruments doubled on, to be engaged by the contractor and paid through the union.

"Playing of the related instruments—flute and piccolo, oboe and English horn, clarinet and bass-clarinet, bassoon and contra-bassoon, piano and celeste, banjo and guitar, and members of the saxophone family—not to be construed as doubling."

The effect upon symphonic orchestras, if such an edict is carried out, would be problematic. One knows that these organizations are having a pretty difficult time as it is, and opera orchestras are in the same situation. Interesting as the suggestion is, it is probable that the opposition on the part of managements to such an attempt to increase the personnel of orchestras would counteract any benefits that would accrue to the union members.

The worker is certainly worthy of his hire, but in general the tendency of unions to insist upon additional men for small jobs—as in the case of the stagehands who will handle only one operation and no other—does at times redound against their best interests.

VARIATIONS

By Leonard Liebling

Colleague Olin Downes recently let loose a verbal bombardment (in the New York Times) against the practice of the Metropolitan Opera radio broadcasts, to fill time between acts by interviewing singers and other members of the company.

The Downes ire seemed to be aroused particularly because of the questions asked Lauritz Melchior and answered by him during a performance of Fidelio.

Now comes The Musical Times (London) with its April issue, and registers strong complaint along the same lines. The Metropolitan broadcasts are listened to in England, and it is no wonder that the staid Britons might feel amazement at the radio methods in our hysterical country.

In the London tone journal, B. H. Haggin writes a general article called The Broadcasting Methods of Music in America Today. He starts off with a frontal attack on our so-called "classical" air programs, "in which a single aria of Mozart appears among a half-dozen things like Angel's Serenade and The Rosary, or a single movement of a symphony is combined with Melody in F and the Pizzicato from Sylvia." Such programs are less frequent than formerly, says Mr. Haggin justly, but they still occur too often, he adds, due to the ignorance of commercial sponsors and "their fear of what they look upon as highbrow material." As a result, "American broadcasting continues to be full of grand but empty gestures—the business of ostensibly and ostentatiously giving the best, and then not really giving it. . . ."

Mr. Haggin turns his attention to the commentators, as follows:

"It makes a difference also in the way the music is presented when it is broadcast. Since American broadcasters do not care for good music themselves, they cannot conceive of its being interesting or intelligible by itself to anyone else; and so they dare not broadcast it without surrounding it with talk or entertainment. Though they speak with enthusiasm of the interest of the humble Montana miner in the New York Philharmonic or Metropolitan Opera broadcasts, they act as though he will not tune in unless they give him flowery language or human interest stuff in the intermissions. . . ."

Getting down to the Metropolitan Opera broadcasts, the writer proceeds:

"For opera broadcasts only one thing is essential—that the listeners know what the opera is about and who is singing. And the intermissions should be used to tell them. The first season of the Metropolitan Opera broadcasts the intermissions were used by the announcer, Milton J. Cross, to impress the listeners with the wonderful, wonderful scene in the opera house, and the story was told by Deems Taylor while the music was being played and sung. There was protest against his interruptions; and the next year the entire job was left to Mr. Cross, who in the first place floundered about miserably with the story, and in the second place used up so much of the intermission talking about the wonderful scene in the Metropolitan that he had no time left to tell what was coming, and was forever catching up with what had already happened: 'What you just heard was Rosa Ponselle in her black lace dress singing of her love.' The next year a cigarette company took over the broadcasts and found it necessary to arouse interest in the operas with the human interest material of the vibrant John B. Kennedy. I listened to the broadcast of Pelléas et Mélisande, in which Mr. Kennedy used the entire intermission for his anecdotes and interviews, and Mr. Cross had to tell the story while the orchestra played the interludes between scenes.

"During the past season a mouthwash company paid for the broadcasts and engaged Geraldine Farrar for the anecdotes and explanatory comment. Before the First Act of Die Walküre Mr. Cross had five minutes which he used to describe the scene in the Metropolitan and to talk about the mouthwash, leaving barely enough time for the names of the characters; and then the radio audience had to listen for an hour and a quarter without knowing what was going on. After the First Act Mr. Cross described the enthusiasm for Kirsten Flagstad; then he introduced an engineer, who described the technical aspects of the broadcasts; and then he introduced Miss Farrar, who began promisingly enough with a few words about the Wagnerian music-drama and its leading-motives, but wandered off on the subject of the physique required to sing Wagnerian parts—the weight of the armour—'as my dear teacher Lilli Lehmann used to say'—and so on. She had barely enough time to play the theme of the Valkyries' ride (in the slovenly manner of a slovenly schoolgirl playing a sentimental song) when Mr. Cross interrupted with a few words about the mouthwash; and he had just begun to tell something about Wotan and Brünnhilde when the Second Act began, and the radio audience had to listen for another hour and a quarter without knowing what was happening. After the Second Act Mr. Cross referred to the battle between Siegmund and Hunding; then Miss Farrar invited him to accompany her on a sail down the Rhine, which brought them eventually to Coblenz with its fireworks and Magic Fire music from the Third Act of Die Walküre—a characteristically roundabout way of getting to the point. She then described the last scene, singing Wotan's Farewell and playing the piano atrociously. And then Mr. Cross told the entire story of the Third Act, finishing off with a few words about the 'toothbrush with the round-end bristle invented by a science professor in a university.'"

The Downes objection was based among other things, on a discussion between Melchior and Kennedy, regarding the tenor's size and weight and his passion for hunting and certain forms of cooking. (It should be mentioned, too, that one of the intermissions offered a scholarly talk by Downes, covering the history and musical and literary material of Fidelio.)

All of us have suffered from the kind of radio talk described by Mr. Haggin, and keen remembrance still obtains of the recent occasion when Mr. Kennedy interviewed a stage technician during a Metropolitan broadcast, who repeatedly referred to Puccini's well known opera as "La Boheem." We also recall Mme. Farrar's singing and playing during Wagner's Tannhäuser, when she performed music by other composers.

Messrs. Kennedy and Cross should not be censored for the nature of their material, and the Metropolitan is equally blameless, as the broadcasting company determines the conduct of the radio presentation and orders and passes upon its every feature before the program goes on the air. Both Kennedy and Cross are well informed men, capable of intelligent talks and they have given them frequently on other than the Metropolitan programs. Often their remarks were more illuminative, and certainly more interesting, than many of those broadcast by professional musicians. Nearly all the tonal practitioners are miserable speakers, and should be heard only in musical performance. However, a wave of talkativeness has engulfed the soloists, conductors, and composers, with the result that their desire for such publicity and "personal" contact makes them into egotistical and ridiculous figures—when their untrained delivery, inept use of language and frequently bizarre foreign accents and dialects enable them to be understood at all.

The whole question revolves about what the sponsors and broadcasters think the public desires, or should have. As a matter of fact, in serious musical broadcasts, the listeners desire to hear about the program material, and care nothing at all about what the performers or composers wear, eat, or do with their spare time.

Downes' trenchant remarks should bear curative result, and his scolding is all the more applicable because the Metropolitan broadcasts of the past season were a "sustaining" feature and had no commercial sponsorship.

* * *

The world was startled when Turkey discarded harems and the fez. Further surprise is caused by the announcement from a reliable source that not long ago Bruckner's fourth symphony "had its local premiere at Ankar (new Turkish capital) and two performances of the work were received with concentrated interest followed by real jubilation." Ernest Praetonious was the conductor (he is the same enthusiast who once did all the Bruckner symphonies within sixteen days at Weimar, Germany) and shortly after the Ankar concerts in question, also led Bruckner's second symphony there, and contemplates an early production of the fifth symphony.

* * *

In Die Musikwoche, Walter Nohl discusses the evidence regarding Rossini's assertion (to Hanslick and Hiller) that he had paid a visit to Beethoven.

In 1820, that master's brother wrote: "I have just met Rossini, who is very anxious to meet you." In 1826, however, an unknown person wrote to Beethoven: "Is it not true that Rossini wished to call upon you, but you did not assent?"

Schindler reports that Rossini tried twice unsuccessfully to visit Beethoven, but Schindler has been proved inaccurate in many of his recollections about his illustrious friend. However, he should be believed in the Rossini matter, for the conversation books used by Beethoven when he was deaf, bear many unflattering references to his operatic contemporary.

* * *

Some other unfamiliar data appears in several European musical papers:

(Schweitzerische Musikzeitung)—"When on April 15, 1853, Brahms left Hamburg, his native town, for the first time," writes Dr. Karl Geiringer, "his mother decided to keep him in touch with his home by writing to him regularly. She was sixty-four years of age; she had been earning her own living ever since the age of thirteen, and her spelling and grammar left much to be desired, but she had an intuitive sense of live, clear expression. Those letters were recently discovered, and I was the first to use them for biographical purposes (in my 'Brahms,' Vienna, Rohrer, 1935). They tell us a good deal about herself, and not a little about her son. This is doubly valuable, since we knew practically nothing concerning her, and documents referring to Brahms' early journeys are few. He himself destroyed all his letters to his parents."

(L'Art Musical, Louis de Serres' recollections of César Franck)—"Once Franck asked a new pupil: 'Do you know Rédemption?' The pupil, unaware that the composer was referring to a work of his own, and being acquainted only with Gounod's oratorio of the same name, said that he did, and had a poor opinion of it. 'Oh, you don't like it?' Franck said; and the pupil replied 'No, not at all.' 'Well, I do,' Franck retorted—and there the conversation ended. The misunderstanding was never cleared, but Franck's attitude to the blunderer remained as affectionate as before.

"Lamoureux, the conductor, steadily declined to give any works of Franck at his concerts. One evening, the two met at Chausson's house. Franck made straight for Lamoureux and said: 'Mr. Lamoureux, you are very nice to my pupils. You often include their works in your programs, and I wish to thank you.' After which, without waiting for a reply, he turned his back on the embarrassed conductor."

* * *

Wild waves are those which broadcast the performances at night clubs.

* * *

Timely and terse is the thought expressed by an unnamed writer in the New York World-Telegram of April 11: "'Back to Bach' should read 'Forward with Bach.'"

* * *

Sweden has produced Jenny Lind, Karin Branzell and Goeta Ljungberg, but it also has its King Gustaf who gave a long audience last week to Larry Adler, the New York harmonica player and "commanded" a performance from him. The cabled report of the event says that after Larry had done several "classical tunes," the King said, "Play something lively." Whereupon the mouth organ sounded Yankee Doodle, His Majesty "applauded enthusiastically, and smiled broadly when the artist burst into the Sidewalks of New York."

* * *

Los Angeles, April 10, 1936.

Dear Variations:

In writing my new book, it has been necessary for me to communicate with various composers in different parts of the globe, some of whom have been considerate enough (not knowing whether or not I am a linguist) to write to me in English.

From Shanghai I received the following illuminating statement: "For China' choreographic music should say very complicated and have no system too." On the other hand, from a composer in Germany, the following came: "It is somewhat difficult for me to inform you about myself. As you will know one thinks generally too good of oneself and among the many articles and critics about my music one keeps of course onely the good ones. . . . Will you allow me to ask you a reciprocal service? I am in need of a manager for my music in America. Could you mention to me a good, honest and fit one (both these qualities you will find seldom together). Of late I have composed on divers occasions ballets, dances and accompaniment-musics for tune movies. All the critics say them to be an extraordinary success. Perhaps a manager will be able to procure me such tasks. If you need it I will willingly inform you about my private life. Hoping to hear from you in short," etc. . . .

However, Los Angeles itself is not lacking in musically learned people, as evidenced by the following conversation between two mechanics during lunch hour:

First Mechanic: "Every week, when that music teacher comes to teach my boy, she takes a dollar from me, and all she ever teaches him is Bach, Bach, Bach!"

Second Mechanic: "But Larry, you know you gotta know your classics in order to get a job with Paul Whiteman."

Most sincerely yours,

VERNA ARVEY.

* * *

A strange thought is that the trio of leading political dictators in Europe, are devoted lovers of good music. Mussolini plays the violin and possesses intimate knowledge of early Italian compositions. Stalin is well acquainted with the tonal classics, and has a great fondness for them. (He inspired the recent official Soviet attacks on the "decadent" Shostakovitch.) Hitler is a perfect Wagnerite, an ardent supporter of Bayreuth, and time permitting, rarely misses a performance of his favorite composer. The ancient Greek philosopher should be amended, who said that music makes its devotees harmonious.

* * *

A current affectation in America is to say or write "flautist," a term long obsolete here, and now generally employed only in England where they never seem to let go of any ancient word or spelling in their language. American radio announcers used "flautist" twice last week.

What does that player use—the flaut?

For the first time in the history of the oldest newspaper commuter to the Metropolitan Opera House, the lads and lassies of the press were given a luncheon by the managing director of that august association last week.

Edward Johnson himself was the host and everybody sat around a festive table in the buffet room bedecked with garlands of flowers and gleaming with shining Sherry cutlery. When they had become mellowed with *chablis* and *quantro* and the succulent viands of one of New York's noted chefs, Eddie (still himself) introduced the heads of his technical and advisory staffs to the "gentlemen of the press." He told what fine Easter eggs he had cooperating with him during this past season and each received oral encomiums with which to rush home to his wife and the bunnies.

As I heard Hugh Brown, the superintendent of the building, say to Eddie afterwards, "Mr. Johnson, in the twenty-six years I have been here at the Metropolitan this is the first time I ever heard the executive publicly compliment us fellows in the front of the house.".

Gazing wide-eyed at those unseen magicians who turned the greased wheels at Met performances, I counted on my toes and fingers Edward Ziegler, assistant general manager; Earle R. Lewis, box-office treasurer; Frank A. Wenker, press representative; Hugh R. Brown, superintendent of the building; Ira Senz, in charge of wigs and make-up; Nicola L. Lanzilotti, in charge of costumes; Giuseppe Sturani, musical secretary; Olivia Monone and Lamberto Belleri, representing the chorus; Simone Mantia, representing the orchestra; Albert Kirche, assistant to Frank Garlichs, chief auditor, who was ill; Luigi Villa, secretary; Marino Villa, in charge of advertising; Thomas Hillary of the technical staff; William Warren, construction carpenter; Joseph Novak, scenic artist; David B. Hayes, chief engineer; Jules Judels, in charge of supers and rehearsals; Jacob Buchter, chief electrician; Fred Hosli, chief mechanic, and Philip Crispano, master of properties.

The well-fed journalists included Grena Bennett, Flora Bauer, Henriette Weber, Oscar Thompson, Leonard Liebling, Horace Johnson, Alan Haughton, Irving Kolodin, Robert A. Simon, Francis D. Perkins, Julian Seaman, Jerome Bohm, Irving Spiegler, Tescha Kaufman, Leo Mishkin, William King, Samuel Chotzinoff, Paul Bekker, Joachim Mayer, Charles Haus, Louis Keemle, Danton Walker, B. H. Haggin, Winthrop Sergeant, Ken Clark, Pierre Key, Kelcey Allen, Bernard Shelvin, William Edlin and Marshall Davenport.

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Fresh as a *champs de lys* from her conquests at Monte Carlo, Lily Pons entertained members of the fourth estate at the Ritz Tower last week. The party was given ostensibly to introduce her protégé, Jean Dickenson, a young coloratura soprano from Denver, Colo., whom Lily has taken under one of her petals.

The boys and girls of the press (Grena Bennett, Francis Perkins, Dolores Hayward, Constance Hope, Edith Behrens, Mrs. Roeker, Quaintance Eaton, *et al*) among whom were scattered a leaven of managerial ministers (Frederick Schang, F. C. Coppicus) also included the portrait painter Campbell Phillips and his wife; the inexhaustible sponsor of this and that, Alma Clayburgh; Lily's dynamic secretary Margherita Tirindelli; that jovial tonal advisor Josephine Vila; the man-about-town Giuseppe Russo and all the photographers in New York.

This was one of the highest parties of the season. In fact it was the apotheosis of newspaperdom. For the event took place on the thirty-fifth floor of the Ritz Tower. No reporter or press photographer will ever get any nearer to Heaven. And as for the managers and their satelites—well!!!

* * *

My erudite rival Ward Morehouse, the columnist of the New York Sun, is credited with the story of the Bronx father whose little boy was taking violin lessons. So he decided to take the lad to hear Yehudi Menuhin, the infant prodigy. And found the tickets were $20 apiece. "O," he moaned, "so expansive. Can't I get cheaper?" Informed the speculator across the street was charging even $40 each, he turned on his son, gave him a hard slap and shrieked: "Now, veel you practice!"

* * *

At Lucrezia Bori's farewell performance at the Metropolitan Opera House, Vandy Cape collected more than a new idea for one of her Singing Satires. She came home with Artur Bodanzky's pet baton and a painful black-and-blue mark. It happened this way: Bodanzky was leading the Walküre score of Act I with Flagstad and Melchior singing. In the stress of conducting, Bodanzky gave a violent beat and the baton flew off for a career of its own, landing point-end on Vandy Cape, who sat in the fourth row. Needless to say, the baton carried a real sting to it. But evidently Mr. Bodanzky was stung too, for when Vandy hurried backstage to return the missile, the conductor had already left the opera house in a huff, saying he had "lost his pet baton." A notice in the daily papers the next day read: "One favorite baton will be returned in exchange for one jar of healing ointment. No questions asked."

Vandy, my dear, the baton you cherish is not a musical weapon. It is Cupid's Dart. Strange, you didn't recognize it when it struck you. Your cue was to swoon with pleasure and murmur "Thank you very much." And as for asking questions, no lady ever seeks an explanation from Cupid. That is cupidity.

FOREIGN NEWS IN BRIEF

Prison for Tauber's Wife

VIENNA.—The suit which Richard Tauber brought against his divorced wife, Charlotte Vancenti, for attempted blackmail, resulted in her receiving two months in prison. The couple were married in 1924, and in 1928 Tauber demanded and obtained divorce papers. The Austrian law, however, having rendered the divorce null, Tauber in order to regain his liberty, offered his wife twenty thousand francs alimony per month on the condition that she would permit his remarriage, should he so desire. Tauber testifies that Mme. Vancenti accepted at once. But now that Tauber had signified his desire to marry Diana Napier, English actress, his ex-wife made known her opposition to the union. Acting upon which, Tauber then began suit to obtain from Mme. Vancenti the reimbursement of 400,000 francs which he had paid her since 1930, and at the same time—but before another court—his divorce from her according to Austrian law.

R. P.

Grandjany Goes to America

PARIS.—Marcel Grandjany, harpist, is sailing for the United States in April, where he will remain until next November. While in America Mr. Grandjany fulfills concert engagements (one of which is at Boston on May 24) and teach. The Fontainebleau American Conservatory, where he is professor of harp, has granted him special leave of absence for this summer.

Voyage of Discovery

EDINBURGH.—A new operatic combination working under the designation of The London and Provincial Opera Society, under the direction of Sir Thomas Beecham, has opened a two-week season in Edinburgh with a performance of Weber's Freischütz. In a press interview, Sir Thomas said: "This is a voyage of discovery to find out to what extent the principal cities of Scotland have a serious mind for the type of musical entertainment known as grand opera. It is entirely up to the public of these Scottish towns to decide whether to survive it (sic) or not." W. S.

Beethoven Series in Egypt

CAIRO.—An important event in the musical development of Egypt was the series of Beethoven-Schubert concerts given by Gerhard and Dora Willner, under the auspices of the Cairo Gramophone Club. In six recitals, which he gave in January and February, Mr. Willner interpreted all the Beethoven sonatas, while in two recitals, Dora Willner presented Die Winterreise, Die Schöne Müllerin, and Schwanengesang by Schubert, Mr. Willner at the piano. S. T.

"I told him I'd sung that role two hundred times in every opera house in Europe." "Maybe that's why he didn't engage you."

I SEE THAT

Joseph Schuster, cellist, who has been engaged as first cellist with the New York Philharmonic Orchestra for next season, appeared in a recent concert at the White House.

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Isidor Achron, pianist, sailed from New York on April 8 by the SS. Washington to fulfill concert engagements in England, France and Holland. He returns to America in June.

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Hans Clemens and Mrs. Clemens started a motor trip to San Francisco, Cal., on April 9.

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Oscar Ziegler, pianist, is giving a recital at the Barbizon-Plaza, New York on April 22.

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Emma A. Dambmann spent Easter-week in her former home, Baltimore, Md.

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The Curtis Chamber Music Ensemble, which was conducted by Dr. Louis Bailly in a concert in Town Hall, New York, on March 24, repeated its program under Dr. Bailly's direction in Casimir Hall, Philadelphia.

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Eugene Plotnikoff conducted the Brooklyn Symphony Orchestra in the third Sunday evening concert, of the Federal Music Project, with Byrd Elyot, violinist, soloist, at the Manhattan Theatre, New York. Music by Glazounoff, Rachmaninoff and Sibelius made up the program.

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The Madrigal Society (Marguerite Potter, founder-president) will hold auditions for the annual New York Debut Award of the society at Steinway Hall, New York, on April 22.

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The Glee Club of the College of St. Elizabeth of Convent, N. J., is schedued for a New York concert at Town Hall on April 24 when Armand Tokatyan, tenor, will appear as soloist. The glee club is composed of ninety college women, conducted by Frederic Joslyn, who also is the conductor of the Fordham University Glee Club.

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Alice Mock, concert, opera and radio soprano, is now under the management of Betty Tillotson.

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Paul Stoes, manager of the Don Cossacks, left New York March 26 for an eight weeks' tour of the west coast.

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Amy Ellerman, contralto, was engaged to sing at the March 31 National Sorority Night of the Music Educators National Conference, at the Hotel Pennsylvania, New York.

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Abby Morrison Ricker has returned to New York from Palm Beach where she gave several recitals.

OBITUARY

Jeanne Tas

Jeanne Tas, daughter of Emile Tas and Helen Teschner Tas, violinist, died on March 29 in her twentieth year, of leukemia after an illness of two years. Miss Tas was born in Woodmere, L. I., in 1916. She attended the Alcuin School, New York, until her fifteenth year, when she decided to devote herself to painting, for which she showed a great gift. She continued her academic education at home with tutors while she studied painting with Bertram Hartman, American artist.

At fifteen she was taken to Paris for a winter, where she studied painting at the Academie Ranson under de la Padeliere and piano with Sigismond Dugot, Polish pianist. In the fall of 1935 she began her studies at New York University as a pre-medical student. Since her fifteenth year her paintings have been exhibited at Stockbridge each season at their annual show, at the Independents and elsewhere.

Max Wockenfuss

Max Wockenfuss, trombone and viola player, member of the Metropolitan Opera Orchestra and former member of the New York Philharmonic Orchestra for many years, died of a heart attack at his home in Flushing, N. Y., on April 9. He was fifty-five years old. Mr. Wockenfuss had played at the performance of Parsifal at the Metropolitan Opera House on Wednesday, and was to have played for the Good Friday matinee of the same work. Surviving is his wife.

Wallace E. Moody

SAN DIEGO, CAL.—Wallace E. Moody, singer, composer and music critic, died on April 9 at his home in this city. In Chicago he formerly was engaged for several years in light opera, wrote as a newspaper critic and sang with the Imperial Quartet. He was sixty years old and leaves his wife, Mrs. Sally Moody, also a musician.

L. T.

Samuel N. Hallowell

MT. VERNON, ILL.—Samuel N. Hallowell, patron of music and choir director of the Dahlgreen Church for twenty-five years, died at his home on March 29. He was born in Pennsylvania in 1854. In November, 1880, he married Elizabeth Brumbaugh, a musician and organist. He is survived by his widow and one daughter, Mrs. John Wesley Graham of Houston, Texas, who is the president of the Texas Grand Opera Association.

K. B. M.

Mathilde Nette

Mathilde Nette, mother of the singing teacher, Vera Nette, died on March 31 in New York after a long illness.

Isabel Lovedale

CHICAGO.—Isabel Lovedale, professor of voice and interpretation in the School of Speech of Northwestern University, died on April 3 at her home in Kenilworth. Prof. Lovedale, who was fifty-four, joined the staff of the university thirty-two years ago. She was the longest in service of the women members of the faculty. D. R.

MUSICALES

Institute of Musical Art Orchestral Program

The Orchestra of the Institute of Musical Art of the Juilliard School of Music was heard in concert in the Juilliard Auditorium, New York, on April 9. Willem Willeke is the conductor of this group, and the soloists were Paul Pincus in the Weber concerto in E flat (op. 74) for clarinet; Signe Sandstrom in Bruch's adagio (Kol Nidrei) for cello; Hilda Bergvall in the area Martern aller Arten from Mozart's The Abduction from the Seraglio; and Maro Ajemian in the Chopin concerto in E minor (op. 11), for piano. Numbers solely orchestral were the overtures to Weber's Euryanthe and to Le Roi d'Ys by Lalo. The high standard of performance associated with the institute prevailed throughout the evening. The orchestra, a finely trained and musicianly group, responded well to the behests of Mr. Willeke, providing an excellent background for the soloists, and in the two overtures displaying full, unified and malleable tone. As for the soloists, Mr. Pincus proved a clarinetist of poise and musical attainment; Miss Sandstrom drew a mellifluent tone from her cello; Miss Bergvall sang the Mozart passage with pleasing tone and good conception of style; and the pianist was an able exponent of the Chopin idiom. There was the usual thronging audience and ample applause for all the participants.

M. L. S.

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St. Matthew Passion Sung at First Presbyterian Church

The St. Matthew Passion of Bach was presented at the First Presbyterian Church, New York, on April 5 by Dr. William C. Carl, organist and director of music, with the Motet Choir, assisted by the boy choir from Grace Episcopal Church, Brooklyn Heights (Frank Wright, director), and as soloists Rose Dirmann, soprano; Amy Ellerman, contralto; William Hain, tenor; Raoul Nadeau and Frederic Baer, baritones. Everett Tutchings was at the organ. The magnificent drama of the score had reverent and artistic interpretation under Dr. Carl's leadership. The chorales with their superb emotional shadings and the opportunity for swelling tone and dynamic nuances were brought out with discrimination. Each of the soloists sang expertly and feelingly. The church was crowded with eager and appreciative listeners.

B. S.

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Victor Harris' "Farewell" with St. Cecilia Club

Victor Harris, for more than thirty years conductor of the Saint Cecilia Club, which he founded, gave his farewell concert with that organization on April 7 in the grand ballroom of the Waldorf-Astoria, New York. This was the sixty-second concert of the chorus, an all-feminine unit which has consistently held a position of eminence among such ensembles. John Herrick, baritone, was the soloist. Willard Sektberg was accompanist and assistant conductor and there was an orchestra from the New York Philharmonic-Symphony Society.

The chorus displayed their attributes of tonal cohesion, meticulous attack and sensitive dynamics in The Four Winds (David Stanley Smith), Habanera by Paul Vidal (from the ballet Guernica), Sylvia Dances (Leo Delibes), Theophil Wendt's My Darling's Wandered Westward (based on a South African native tune) and Go Down to Kew, Tree-time (Cesar Cui), Fairy Lullaby (Mrs. H. H. A. Beach), Rimsky-Korsakoff's Hymn to the Sun, an excerpt from the Gilbert and Sullivan operetta The Gondoliers, Henry Hadley's A Legend of Granada and finally Mr. Harris' Invocation to St. Cecilia (composed for the club in 1914). This last called for full chorus and was inspiring and excellently performed. The Hadley work, which is for chorus, orchestra, soprano and baritone, was gloriously done and very moving, with its intertwined Spanish and Moorish themes, finally ending in full orchestra. The beautiful, weaving melody of Mrs. Beach's song was given with enchanting effect.

Mr. Herrick scored as an assisting artist of mellow voice and rare artistry. He chose a well balanced group of numbers, including Dank sie dir, Herr (Handel), Ravel's Chanson a Boire and songs by Michael Head, A. Walter Kramer and Victor Harris. A large audience was on hand to applaud zealously conductor, chorus and soloist.

M. L. S.

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Brick Church Music Under Dickinson

The usual interested audience gathered April 3 at the Friday Noon hour of music at the Brick Church, New York, when Dr. Clarence A. Dickinson presented an all-Wagner program. Orchestral works played by him included the Vorspiele to Die Meistersinger, Parsifal, and Tristan and Isolde. Of these it need only be said that the big, full-voiced organ climaxes in the three Vorspiele were magnificent, with warm, expressive passages throughout. Milton Prinz, cellist of large, singing tone, performed Dreams of Song to the Evening Star. William Hain, tenor, was heard in the prayer from Rienzi and the Grail Narrative (Lohengrin), his fervor and distinct enunciation being outstanding.

A combination of a Jewish holiday and Good Friday served to fill the church completely on April 10, with standees in the lobby. The Crucifixion was given at this, the last of the Friday Hours of Music, the Motet Choir being assisted by Harold Haugh, tenor, and William Simmons, bass, under Dr. Dickinson's direction. Moments of dramatic import were frequent in the performance, including Fling Wide the Gates, and the closing chorus. On Easter Sunday various instruments were employed and in the afternoon Dickinson's The Redeemer was sung.

F. W. R.

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Madrigal Society Musicale

Rae Muscanto, soprano, winner of a debut-concert under the auspices of the Madrigal Society; Virginia Peffer, mezzo-soprano; Katherine Hamlet, harpist; Onolee Jones, cellist; and Joseph Hutter, baritone, with Esta Pike, accompanist, shared the April 5 musicale of the Madrigal Society at the Great Northern Hotel, New York. Miss Muscanto sang coloratura items brilliantly, but Miss Peffer needs attention to her voice-production. Miss Hamlet performed La Source (Hasselmans) especially well. Miss Jones' cello playing was the outstanding feature of the program. Drawing a large, singing tone, she played Liszt's Liebestraum with much expression, finishing with Van Goens' scherzo. Mr. Hutter's baritone voice was effective in the prologue from Pagliacci.

F. W. R.

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Associated Music Teachers' League Concert

A. Verne Westlake, president, guided details of the annual concert of the Associated Teachers League, at the Parc Vendome, New York, April 4. David Saperton, pianist, played piano solos which won admiration, beginning with the Bach-Tausig toccata and fugue, and followed by Chopin studies and the waltz in D flat, of Godowsky's contrapuntal transcriptions. His concluding offering, Liszt's Mephisto Waltz, attained splendid climax combined with delicacy and grace of interpretation, winning an ovation of applause. Anna Fiora, dramatic soprano, sang a Debussy aria with fine effect. Robert Young was at the piano.

F. W. R.

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Verdi Club Morning Program

The large assemblage of the Verdi Club at the April 8 morning musicale, Hotel Plaza, New York, showed the extraordinary interest of members and their friends. It marked the closing event but one of this club, founded by Florence Foster Jenkins, and expanded to its present size under her direction.

A recital of instrumental music was presented at the last gathering, beginning with the Bach-Busoni toccata and fugue, performed by Aurora M. Cottone, showing her excellent pianistic talent. Further proof of this was contained in her playing of works by Rachmaninoff, deFalla and Scriabin. Mr. De Stefano played harp solos chiefly by modern composers. The Hammond organ was displayed by M. M. Cottone; his Organ Antico number sounded like a circus calliope, and two melodies from a familiar opera were billed as a fantasie.

F. W. R.

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The Crucifixion at Holy Trinity Lutheran Church

Dr. Henry F. Seibert, organist and choirmaster, presented Stainer's The Crucifixion at Holy Trinity Church, New York, on Palm Sunday, a full congregation listening reverently to the work. A capable chorus had as soloists Ore Witte, Mrs. P. W. Scherer, Edward Kane, Leonard Stocker and Eugene Morgan. Mr. Kane (tenor) had a highly important part. Mr. Stocker's smooth and expressive baritone voice was a feature, and the unaccompanied quartet, God So Loved the World, remained true to pitch. The well-drilled chorus sang with efficiency and climax.

Preceding the service Dr. Seibert performed as organ solos three preludes by Bach on familiar chorales, concluding the program with the *andante* from Mendelssohn's first sonata and Twilight at Fiesole (Bingham).

F. W. R.

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Alice Garrigue Mott Presents Rémy de Varenne

Alice Garrigue Mott presented her artist-pupil, Rémy de Varenne, tenor, in recital in the Salle des Artists, New York, on April 9. In a program drawn from opera and concert literature, Mr. de Varenne was heard in numbers by Thomas (Elle ne croyait pas from Mignon), Faure, Debussy, Ravel, Ware, Mana-Zucca, Massenet (excerpts from Manon and Herodiade), Puccini (Che gelida manina from La Boheme), Bimboni, Cimara, Bernard, Denza, and a Bizet song as well as the La fleur que tu m'avais jetté from Carmen. The singer's voice is of lyric tenor quality, naturally pleasing in timbre and capable of generous volume. He has an innate sense of drama, an attribute which colors and makes vital the operatic passages he elects to sing. As for production, Mr. de Varenne commands a technic of polish and flexibility, and his enunciation is clear. He was especially effective in the upper register, reaching his high tones with ease and smoothness. A large audience was on hand to applaud warmly. The fine accompanist was Maurice Jacquet.

R. S.

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Harmony Guild Meeting

The Harmony Guild of New York met at the Van Dyck Studios, New York, on April 8 to hear the informal lecture recital on Vocal Forms given by Jean Buchta with Frederica Fricken, soprano, illustrating the subject. This lecture was one of the series Miss Buchta has been presenting on Evolution of Form in Music. The guild is accomplishing excellent results in stimulating interest in music as a creative art and in encouraging the study of harmony as a means of attaining truer appreciation and interpretation of this art.

In commenting on vocal forms Miss Buchta gave pertinent information regarding the different kinds of folk songs, art songs of both the lyric and the ballad type, as well as outlined the various forms through which the oratorio passed before it became the work as we know it today. She did not delve deeply into operatic form, as this subject had been discussed before.

To illustrate the folk songs Mrs. Fricken was heard in a group of numbers collected and arranged by Cecil Sharp. Lieder by Schubert, Schumann and Brahms gave an excellent idea of the art songs. For illustrating the oratorio, excerpts from Handel's Messiah were chosen, and for the opera Elsa's Dream from Wagner's Lohengrin. Mrs. Fricken was well received by her listeners. Good musicianship as well as excellent enunciation were among the artistic assets she displayed. As an encore Mrs. Fricken sang I Give Her a Rose by Granville English, who was present and shared in the applause.

Mrs. Daniel Sullivan was *en rapport* with the soprano and gave excellent support at the piano in the oratorio and operatic numbers while Christiana Davidson was accompanist for the remainder of the program.

G. N.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, April 18
Nathan Milstein, violinist, Carnegie Hall (A)
Freiheit Mandolin Orchestra, Town Hall (E)

Sunday, April 19
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Senorita Montalvo, dance recitalist, Town Hall (E)

Monday, April 20
Frederick Bristol, pianist, Town Hall (E)

Tuesday, April 21
Jascha Heifetz, violinist, Carnegie Hall (E)
Ethyl Hayden, soprano, Town Hall (E)

Wednesday, April 22
Rachelle Shubow, pianist, Town Hall (E)
Oscar Ziegler, pianist, Barbizon-Plaza (E)

Thursday, April 23
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, April 24
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
College of St. Elizabeth Glee Club, Town Hall (E)

Saturday, April 25
Cincinnati Glee Club Concert, Town Hall (E)

Sunday, April 26
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Sigismond Stojowski, pianist, Town Hall (E)
Jack Feeney, song recital, Barbizon-Plaza (E)

Monday, April 27
National Orchestral Association, Carnegie Hall (E)

Tuesday, April 28
Nina Tarassova, song recital, Barbizon-Plaza (E)
Dessoff Choirs, Town Hall (E)

Wednesday, April 29
Farewell Concert to Arturo Toscanini, Carnegie Hall (E)

Friday, May 1
Riverdale Country School, concert, Town Hall (E)
Golden Hill Chorus, Carnegie Hall (E)

Saturday, May 2
Yiddish Workers Culture Chorus, Town Hall (E)

Sunday, May 3
Nicholas Mavrikas, violinist, Town Hall (A)
Jewish National Workers Alliance, concert, Town Hall (E)

Tuesday, May 5
Gina Pinnera, soprano, Town Hall (E)

Wednesday, May 6
Down Town Glee Club, Carnegie Hall (E)
New York Madrigal Society, Town Hall (E)
Boris Levenson, Concert, Carnegie Chamber Music Hall (E)

Friday, May 8
Virgil Fox, organ recital, Carnegie Hall (E)
Music School Settlement, spring concert, Town Hall (E)

Saturday, May 9
"ICOR" Association concert, Town Hall (E)

Sunday, May 10
Arthur Flynn, tenor, Town Hall (E)

Tuesday, May 12
La Salle Academy, concert, Town Hall (E)

Said of EUNICE NORTON:

"IN HER EXQUISITE PLAYING OF BACH, EUNICE NORTON SHOWED HERSELF ONE OF THE ELECT."

Dr. Ludwig Misch,
Berlin Lokal Anzeiger

Chicago Hears Rumors of Summer Open-Air Opera

Bach's St. Matthew Passion Stirringly Performed by Chicago Symphony Orchestra, Choruses and Noted Soloists Under Stock—Other Events of Week Include Recital Appearances

CHICAGO.—At the present writing this department is cognizant of the fact that an operatic venture will be launched in Chicago this summer. Opera will be given *al fresco* in a garden on the North Side, which at one time, in years gone by, harbored symphony orchestras during the summer months and which is beautifully located for such enterprises.

STOCK LEADS BACH'S ST. MATTHEW PASSION

During Holy Week musical activities are practically at a standstill and if it were not for the three performances of Bach's masterpiece the Passion According to St. Matthew, given by the Chicago Symphony Orchestra on April 7, 9 and 10, we would have little to report this week.

A year ago the musical world was celebrating Bach's 250th anniversary and in commemoration thereof Mr. Stock conceived the idea of reorchestrating the Passion According to St. Matthew and offered it in a new garb to the patrons of the regular Tuesday afternoon and Thursday-Friday series. So successful were the performances that early in the year it was decided to repeat the Passion during Holy Week with the same soloists heard last year. A few weeks ago it was announced that Claire Dux was suffering from a cold and would not appear and Grete Stueckgold was selected to replace her. Kathryn Meisle, who had been scheduled for the contralto part, had to cancel the date at the eleventh hour due to death in her immediate family and Lillian Knowles, formerly of Chicago and now of New York, substituted. Frederick Jagel, tenor; Chase Baromeo, baritone, and Fred Patton, bass, were the other soloists and the orchestra again had the assistance of the Apollo Musical Club and the Chicago Symphonic Choir. Frederick Stock was the magnificent conductor at the three performances and in some respects this year's presentation was superior to that of last season.

WOMAN'S SYMPHONY ORCHESTRA CLOSES SEASON

Having as soloist a popular blind pianist, the Woman's Symphony Orchestra gave the final concert of its tenth season at Orchestra Hall instead of the Studebaker Theatre. Unfortunately weather conditions prevailed against them and the audience was not as large as expected. The listeners' enthusiasm, however, was ample enough to gladden the hearts of the participants and their well-wishers. Ebba Sundstrom's musicians played admirably throughout the Rimsky-Korsakoff Capriccio espagnol.

The Der Freischütz overture and Chausson's B flat symphony might have had smoother performance had there been more flexibility, more assurance and more ease among the players. Alec Templeton, the blind pianist, who came from England with Jack Hylton and his band, has won instant favor in Chicago in a few short months through his prodigious talent. His solo number with the Woman's Symphony was Rachmaninoff's C minor concerto to which he gave an interpretation which was interesting because of its individuality and unusual qualities. So clamorous was the reception accorded him that innumerable encores were necessary. It is in improvisations that young Templeton shines and his encores consisted largely of these.

MUSICIANS CLUB OF WOMEN

At Curtiss Hall on April 6, the Musicians Club of Women gave its last concert of the season with Lucile Turner Parkhill, Mari Barova, Edith Mautner and Helen Bickerton as soloists.

HENIOT LEVY CLUB

At the regular monthly meeting of the Heniot Levy Club at Kimball Hall on March 20, an interesting program was presented by Rosalie Lee, Audis Bohrer, Marguerite Ullman, Katherine Knopp, Blenda Sterner, Beatrice Eppstein, Margaret Elg and Mary Niemann.

EDWARD COLLINS PLAYS FOR BOHEMIANS

Edward Collins gave a piano recital at the Bohemians' regular meeting of April 3.

FEDERAL SYMPHONY ORCHESTRA

At its third twilight concert in Thorne Hall, on April 5, the Federal Symphony Orchestra had Arthur Kraft, Chicago tenor as soloist. Under the direction of Max Bendix the orchestra was also heard at Bowen High School on April 6; at Hamilton Park, April 7, and at the Austin High School on April 8.

The Federal Concert Band, Gus Kowals'i and Alfred De Grazia, conductors, was heard during the week at McKinley, Garfield, Fuller and Dvorak parks, and at Chicago Commons.

GUY MAIER'S MUSICAL JOURNEY

On April 11, Guy Maier took a large audience at the Auditorium Recital Hall on a "musical journey through Austria and Bavaria" at a concert sponsored by the Chicago Association for Child Study and Parent Education. With beautiful and original slides forming an entertaining and romantic background for his playing of compositions by composers of these countries, Mr. Maier offers a completely novel idea in concerts for young people. On this occasion he held his audience of young people and adults in rapt attention and their enthusiastic approval evidenced their delight.

HENIOT LEVY'S RECITALS

Heniot Levy appeared in piano recital in Owensboro, Ky., on April 3, and on the afternoon of the same day he gave a program at Mount St. Joseph Academy in Owensboro.

HANS HESS' ENGAGEMENTS

Hans Hess, cellist, who has been engaged for a concert with the Downer's Grove Choral Society on April 28, and for a solo appearance with the Racine (Wis.) Symphony Orchestra on May 5, has recently returned from Springfield, Mo., where he was heard in an entire cello recital under the auspices of the Civic Music Association.

HANNA BUTLER'S PUPILS

Rita Warsawska, coloratura soprano, sang for the Alliance Francaise on April 2 and on the same date Ruth Loftis, lyric soprano, appeared before the City Club. Thelma Jensen, lyric soprano, was heard in the Joseph Urban room of the Congress Hotel on April 8. All three are studying under Hanna Butler's able tutelage.

AMERICAN CONSERVATORY NOTES

Louise Hattstaedt Winter, soprano, sang a group of modern compositions by Lora Aborn, at the spring musicale of the Arts Club on April 14. Catherine Saurer was the accompanist.

Ethel Schmetter, pianist, student of the conservatory, was heard in a group of solos at the annual spring luncheon of the Catholic Woman's League in Curtiss Hall, April 4.

Jean Bottoms, pianist, pupil of Fern Weaver and Thomas Kinsella, baritone, student of James Mitchell, were presented in a recital in the Studio Theatre on April 3.

Marion Setaro, soprano, was featured on the program of the Twilight Musicale at the Windemere Hotel on April 5. Miss Setaro also appeared as soloist at the Lady of Lourdes Church on Easter Sunday.

Members of the Charles La Berge Opera class are to be presented in Carmen at Kimball Hall on April 20. Adalbert Huguelet will conduct the Conservatory Opera Orchestra on this occasion.

Josephine Swinney, mezzo-soprano, voice student of the conservatory, has made recital appearances recently at the Hebron (Ill.) First Presbyterian Church and at the Y.M.C.A. Hotel in Chicago.

Members of the Allen Spencer Club were heard in a program of piano numbers at the Conservatory on March 31.

Russell Pyle, tenor, student of Elaine De Sellem, is appearing as soloist in Du Bois' Seven Last Words on Good Friday and in the Cesar Franck Mass on Easter Sunday at St. Patrick's Church, Chicago. Mr. Pyle is also singing on a tri-weekly broadcast over WIND.

Patricia Helweg, soprano, and Mackenzie Ward, baritone, students of Theodore Harsion, present the conservatory program over WCFL on April 5.

Marion Setaro, soprano, and Leo Heim, pianist, gave the recital in the Art Institute series, at Fullerton Hall, on April 1.

Vera Gillette and Vincent Micari, duo pianists, artist students of Kurt Wanieck, appeared in recitals in Michigan and North and South Dakota during February and March.

Phillip Kinsman, baritone, student of James Mitchell, is appearing as soloist with the Diamond Orchestra on the bi-weekly programs broadcast from station WGN.

Recent engagements of Mary Frances Averill, soprano, voice pupil of the Conservatory, include recital appearances at Waukesha, Wis.; Sycamore, Ill.; Y. M. C. A. Hotel, Chicago. Miss Averill also sang with the Chicago Opera Company chorus in performances of Faust given recently at Springfield and Peoria, Ill.

Sigfred Matson and Ethel Schmetter, pianists of the Conservatory, were heard on the program given by the Musica di Camera Society in Baldwin Hall, March 29.

Lela Hanmer, pianist, appeared as soloist at the annual banquet of the Sixth District of the National Federation of Woman's Clubs on March 19.

Josephine Roziene, soprano, and Helen Ball, contralto, students of Theodore Harrison, presented the conservatory program over WCFL on April 5.

CHICAGO MUSICAL COLLEGE EVENTS

The monthly studio recital of March 13 was given by pupils of Julia Lois Caruthers, Alma Anderson, Frances Frothingham, Dorothy Mendelssohn, Merle West and Mary Daniels.

The junior department program of March 14 had as its guest Mary Wendling Titus, soprano of the faculty. The program was given by pupils of Dorothy Crost, Myrtle Oglesbee, Rose Schwartz, Merle West, Elsie Sigler, Lauretta McInerney-O'Brien, Mary Daniels and Berenice Jacobson.

On March 14, Hilma Enander presented seventeen of her pupils in piano recital.

Leona and Charles Wagenberg, students of Berenice Jacobson, assisted by Charlotte Chambers, studying with Leon Sametini, were presented in recital in the Little Theatre, March 15.

Ida Krehm, artist student of Rudolph Ganz, was soloist at the first of a series of concerts presented by the Federal Symphony Orchestra, under the direction of Max Bendix, March 22, at Thorne Hall on McKinlock Campus of Northwestern University.

RENÉ DEVRIES.

ELAINE DE SELLEM

has appeared with the New York, Chicago, St. Louis and Cincinnati symphony orchestras besides singing in spring festivals in twenty-two states. She has been heard in thirty roles in grand opera in Italian, French and English in every important city of the United States. Miss DeSellem is also one of the members of the vocal staff of the American Conservatory of Music faculty in Chicago. In the many years she has been connected with the American Conservatory more than seven hundred students have been under her tutelage for tone production, coaching, ballad, Lied, opera and oratorio. (Photo by Doretha Glenn.)

Marjorie Lawrence to Make South American Debut

Marjorie Lawrence will make her first visit to South America this summer, fulfilling engagements at the Teatro Colon in Buenos Ayres from July 1 to September 15. Singing leading soprano roles in The Flying Dutchman, The Girl of the Golden West, Castor and Pollux and Parsifal.

Marcella Geon in Parsifal "Conversational Concerts"

Marcella Geon has been presenting her Conversational Concert on Wagner's opera Parsifal during the Holy Week season. Miss Geon gave the program on March 23 at the Community House in Forest Hills, N. Y.; a few days earlier she had presented it at Gouvenor Hospital; April 6, she appeared in Glen Rock, N. J., sponsored by the Bel Canto Choral Society. Here she was assisted by Brahna Chalefman, Gladys and Mabel Thompson and Alfred Drake. On April 7, Miss Geon presented Parsifal as the final opera in her Wagner series at her New York studio.

Hutcheson Holds Week's Master Class in Texas

DENTON, TEX.—Complete success attended the one-week master class conducted by Ernest Hutcheson, dean of the Juilliard School of Music, at Texas State College for Women. This exceptional pedagogical opportunity was presented by the college to the teachers of the State, and with the exception of the recital of the opening night the entire course was presented free of charge to the visitors.

All sections of the State were represented in an attendance which exceeded 150 out-of-town teachers. The daily schedule provided a lecture recital, a pedagogical lecture, interviews with teachers, private lessons and concert classes.

Aside from the numbers of his public recital Hutcheson played nearly eighty works, many of them of major proportions, on his recital lectures. The extreme clarity of the playing and the profitable effects of intellectual processes utilized to their ultimate scope made for playing of exceptional qualities.

A collateral event of the week was a board meeting of the Texas Music Teachers Association, with Mary Dunn, Lubbock, in the chair.

E. C. W.

Elsa Alsen Guest Artist at Lindsborg (Kan.) Festival

Elsa Alsen, soprano, appeared as guest artist of the fifty-fifth annual Lindsborg (Kan.), Festival on Easter Sunday. She sang German Lieder by Schubert, Schumann, Weingartner, Mendelssohn and Brahms; arias from Tannhäuser, Die Walküre and Lohengrin; Scandinavian folk songs, and a group of songs in English.

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Bach's Great Art of the Fugue Proves Its Appeal in Leipsic

N. S. Cultural Society Sponsors Concert—Gewandhaus Activities—Gieseking, Fisher, Backhaus, and Petroni Give Gala Exhibitions

LEIPSIC.—The power of Bach's Art of the Fugue to give pleasure to an audience consisting not only of learned musicans, students and advanced amateurs, but also of music lovers and chance concert-goers, became evident when the work was performed by the Leipsic Symphony Orchestra under the direction of Hans Weisbach. The N. S. Cultural Society was responsible for the concert.

The ups and downs of the monumental creation are too well known to require further comment at this time, and it will suffice to say that Weisbach convincingly demonstrated the concert possibilities of the composition in a clear-cut, Gothic, though well-tempered style—a style born of a genial, inner musicality so that the attention of the listeners was firmly held to the last. The question being thus definitely answered, it is to be hoped the result will be a more frequent performance of a work which stands alone on the peak of musical conception.

GEWANDHAUS GLEANINGS

Hermann Abendroth proved himself to be an excellent choir conductor at a recent Gewandhaus concert. Indeed he seemed to feel more at home with the chorus than with the orchestra alone. He was able to inspire his musicians to a marvelous reproduction of Brahms' Schicksalslied. The phrasing was so plastic and so beautifully woven that it became graphically clear in every hearer's imagination. The whole work was so convincingly produced that it deeply moved the audience, even as the performers were fired with the overpowering emotion of Brahms. The C major Mass by Beethoven, given in the second half of the evening, was just as masterly in detail and realization.

At another Gewandhaus concert, Edwin Fischer celebrated a triumph with the Beethoven C major concerto. Fischer played it in a style so thoroughly Beethovenian, pushing the Haydn character absolutely aside, that it assumed a most unusual aspect. The humorous mood, particularly in the last movement, brought happy smiles, and when the concerto was finished, the artist was greeted with a storm of applause that made the rafters ring.

At the seventeenth concert Wilhelm Backhaus played the Beethoven E flat concerto in his usually serious and objective manner. One admired, too, his decisiveness, brilliant technic and correctness.

GIESEKING GLORIOUS

Admirers of Gieseking were surprised when they read the notice of his coming concert and learned that the program would consist of Bach, Beethoven, Schumann, and Chopin, instead of the usual Scarlatti, Ravel, and so on. They were just as astounded and impressed with Gieseking's masterly interpretations. It was a transcendental exhibition from beginning to end. Gieseking's tone production—piano playing is not a sufficient term—is of a quality so strangely lovely and refined, so perfect in itself, it borders on the absolute.

PETRONI PRAISED

Under the auspices of the Italian Dante Society, Leo Petroni, violinist, gave a recital including the Devil's Trill Sonata by Tartini, sonata (op. 30, No. 1) of Beethoven and the sonata of César Franck. He displayed clear tone and creative imagination. The second half of the program consisted of the usual variety of lighter numbers, thought to appeal to the public and to put on the finishing brilliant touch in modern examples.

CLARENCE EHRHARDT, JR.

Duluth Orchestra in Native Works

Lemay Leads American Scores—Eunice Norton Applauded Soloist in Concerto Arabesque by Becker

DULUTH, MINN.—Eunice Norton, pianist, was the soloist with the Duluth Civic Symphony Orchestra at the fourth concert of the season given on March 25 in the Armory. Of the numbers played, Concerto Arabesque, by the Minnesota composer, Dr. John J. Becker, easily captured most attention. Paul Lemay, conductor, broke his custom of not speaking at concerts to mention this work as worth attention in the series of modern compositions which the orchestra is including in concerts this year.

Concerto Arabesque is written for piano and orchestra. It is uncompromisingly revolutionary in nature and combines an untamed beauty with a sardonic quality rarely met with in music. If it was strange and painful to many ears, it was original to others and it will be remembered here for a long time. Miss Norton played the difficult piano part with real musicianship and the instruments of the orchestra, faced with unfamiliar tasks, proved capable. Dr. Becker was in Duluth for the occasion and took a bow with the performers.

Although it was the orchestra's first concert after the midwinter recess, there was no slackening of standards. Lamar Stringfield's A Negro Parade opened the program. This was introduced to the radio listeners of the country by the Duluth orchestra some time ago and has since been published. It was played with warmth and animation. John Alden Carpenter's Adventures in a Perambulator, a delightful descriptive suite, was much enjoyed, and Otto Langey's Fantasia on Themes From Victor Herbert's Natoma was a tuneful conclusion to the first half of the program.

In the latter portion of the concert the audience had an opportunity of hearing Miss Norton in a more orthodox work with the orchestra, Liszt's E flat concerto. Miss Norton played with taste and assurance, the accompaniment was worthy of her and the magnificent themes were brilliantly displayed.

Opening the second half was a fine interpretation of the introduction to Act III of Lohengrin, characterized by the finest tonal beauty the orchestra has yet achieved. The well worn Peer Gynt Suite (No. 1) of Grieg had new life and color in the reading given it by Mr. Lemay and his organization.

C. B. C.

Metropolitan Opera Gives Two Parsifal Special Performances

Wagner's Parsifal was given two post-season special performances by the Metropolitan Opera Association, the first on April 8 as a benefit for the New York City Visiting Committee and the Hospital Music Committee of the State Charities Aid Association. A repetition of the work, with the same cast, took place on Good Friday afternoon.

At the evening performance, at advanced prices, the house was crowded and there were many standees. There is a marked gain in effectiveness of the consecrational music drama this year over its last season hearings. It is one of the Metropolitan's most impressive presentations, with music and stage action coordinated in intimate fashion, and exceptional artists to give conviction to a drama that poses unusual difficulties to the interpreters.

Kirsten Flagstad was again the Kundry, singing in her usual rich and superbly eloquent manner, giving intensity of expression to her impersonation of the combined sinner and saint. Lauritz Melchior is possibly the best living Parsifal, and on this occasion again demonstrated his powers of subtle enunciation of the text and vocal coloring, his tones being thrillingly free and resonant. Emanuel List's Gurnemanz is a fine and mellow characterization, of much moving power vocally and remarkably human in its conception. Friedrich Schorr's Amfortas, sung with smooth delivery and good tone production, is somewhat lacking in the subtler aspects of character portrayal. The cast also included James Wolfe as Titurel; Arnold Gabor as Klingsor; Doris Doe as the rich offstage Voice in the temple scene; George Cehanovsky and Louis D'Angelo, two Grail Knights; Helen Gleason, Helen Olheim, Marek Winheim and Max Altglass as the Esquires; Josephine Antoine, Irra Petina, Helen Olheim, Hilda Burke, Pearl Besuner and Doris Doe as the solo Flower Maidens.

The unusual power of the performance was largely owing to the strong musical reading of Artur Bodanzky, who seemed much in the vein on this occasion and brought out both lyricism and clarity of detail in the orchestral score. The choruses, trained by Konrad Neuger, were superb in their assignments, if the offstage singing seemed at times a little pale. Leopold Sachse has modified the stage direction of the work in many places, usually to secure more logical groupings or to accentuate bits of action.

The reverent attitude of the audience after the temple episodes, and its warm applause after the dramatic scenes of the second act, were evidence of its high appreciation of this outstanding artistic achievement.

R. M. K.

Student Concerto Series Opened at Juilliard School

The first concert of the students' concerto series was held at the Juilliard School Auditorium on April 8. The program was performed under the baton of student conductors and played by student soloists accompanied by the school orchestra. The first offering was Bach's concerto in D minor for two violins and strings, presenting Milton Forstat on the podium and Paul Winter and Carroll Glenn, violinists. Max Weinstein led the ensemble in the next concerto which was the Brahms (op. 77), for violin and orchestra with Bessie Simon as solo violin. The Griffes poem for flute and orchestra featured Frederick Wilkins as the principal instrumentalist with Osbourne McConathy directing the orchestral forces. The last selection found Stanley Hummel, pianist, playing the melodic Saint-Saëns concerto in G minor for piano and orchestra, the leadership this time being entrusted to Moritz von Bomhard.

Seldom has this excellent student body exceeded the fine display of musicianship on view for this occasion. The Bach work received a treatment of real devotion with evidence of keen sympathy and cooperation between the youthful maestro and his musicians. Exceedingly lovely was the Brahms concerto wherein much credit must fall to Bessie Simon for the singing tone she drew from her instrument. Griffes' selection for flute and orchestra was the high spot of the evening, so clear were the notes of Frederick Wilkins' flute and so polished the musical background given by Mr. McConathy and his cohorts. The interpretation of the Saint-Saëns item was highly satisfactory with Stanley Hummel achieving a notable success at the keyboard. The hall was filled with a large audience who lavished much well deserved applause on the talented young artists for their splendid accomplishment.

J. S.

Ethel Pyne to Sing in Washington

Ethel Pyne, soprano, will be soloist for the Spring Breakfast of the Women's Political Study Club at the Hotel Mayflower, Washington, D. C., on May 23. Mrs. Franklin D. Roosevelt is the speaker of the occasion. Miss Pyne was engaged for this appearance immediately following the musicale which she and Thora Hinshaw Seaton, pianist, presented before the Washington Club, Washington, D. C., in February.

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Metropolitan Opera's Tristan Proves Impressive Event in Rochester Year

Cast Headed by Flagstad and Melchior Wins Warm Ovations—Eastman School of Music Students Heard in Recitals and as Soloists

ROCHESTER, N. Y.—March 30 will without doubt be long remembered by Rochester's music lovers as a memorable evening—the first presentation in this city of Wagner's superb music drama, Tristan and Isolde, as given by the Metropolitan Opera Association. The production was doubly important in that the two principal roles were sung by artists whose names have become practically synonymous with those of Wagner's immortal lovers. Kirsten Flagstad's Isolde is alone sufficient to make this opera a supremely artistic achievement, but together with the deep impressiveness of Lauritz Melchior's Tristan, the total artistic effect is almost too much to assimilate, let alone appreciate. And certainly the Brangäne of Karin Branzell was of the same high dramatic calibre, as was the sympathetic Kurvenal of Julius Huehn. Emanuel List was a tragically dignified King Marke, and Arnold Gabor a sinister Melot; the sailor's voice and the part of the shepherd were admirably sung by Marek Windheim.

The orchestra gave its usual finished performance, playing with the requisite intensity and precision under Artur Bodanzky's decisive conducting. A capacity audience, with many standees crowding the back of the Eastman Theatre, spiritedly applauded the splendid performance and demanded many curtain calls of the principals.

CONCERTO PERFORMERS WITH ORCHESTRA

The second in the series of concerto programs featuring potential Eastman School of Music candidates for performer's degree was heard on March 27, in which seven young soloists performed with the assistance of the Rochester Civic Orchestra under the direction of Dr. Howard Hanson. Kathryn Kettering, pianist, played the third movement of Scriabin's concerto; Geraldine Southern, contralto, was heard in two arias from Gluck's Orfeo, and Meyerbeer's Le Prophète; Sidney Powers, clarinetist, performed the A major concerto of Mozart; Glenn Swan, violinist, was soloist in the Glazounoff concerto; Mary Eidam, cellist, played two movements from Schumann's cello concerto in A minor; Helen Maddock, soprano, sang an aria from Bizet's opera, The Pearl Fishers, and Janina Gorecka, violinist, was heard in the Brahms D major concerto. A large and visibly delighted audience showed its appreciation of the smooth and artistic performances of these young students by recalling them many times.

ARTIST DIPLOMA PROGRAM

Millard Taylor, violinist, a candidate for the newly inaugurated Artists' Diploma Degree to be conferred by the Eastman School of Music on outstanding instrumental graduates of the school, presented his required recital in Kilbourn Hall March 24. His program included works of Tartini, Mozart, Brahms, Saint-Saëns, and Szymanowski. Mr. Taylor proved himself to be a technically proficient artist, and with the capable assistance of Irene Gedney at the piano, delivered the music at hand with surety and tonal brilliance.

SENIOR RECITALISTS

Eastman School seniors who have recently presented their public recitals include Lorraine Martineau, violinist, heard on March 12; Julia Wilkinson, violinist, who played on March 16, and a joint recital on March 30 by Geraldine Southern, contralto, Robert Sprenkle, oboist, and Herbert Harp, trumpet.

STUDENT CONDUCTS WPA MUSICIANS

Richard Horner Bales, a senior in the Eastman School and student in conducting with Paul White, recently conducted three WPA orchestras in the east by special invitation of Dr. Nikolai Sokoloff, director of the Federal Music Project. Mr. Bales appeared as guest conductor with the New York Festival Orchestra in Brooklyn, the Commonwealth Symphony Orchestra in Boston, and the Buffalo Philharmonic Orchestra in that city. G. R.

Amy Ellerman in Gloversville

GLOVERSVILLE, N. Y.—The annual concert by the Men's Choir of the First Presbyterian Church on March 26 featured Amy Ellerman, contralto, soloist. Alternating with the choir in solos, Mme. Ellerman gave pleasure in Omnipotence (Schubert), and songs by Brahms, Wolf and German, a last group containing songs by the American composers, Jessie M. Wise and Pearl Curran. Her obligato solo in the closing item of the program, Song of Peace (Sibelius) brought a big climax, and the concert became a crescendo of fine attainment by Mme. Ellerman and the choir, with a repetition of this number. The audience demanded additional items following her several groups of songs, so she added Take Joy Home (Bassett), Sacrament (MacDermid), Virgin's Slumber Song (Reger), A Brother's Lullaby (Flemish folksong) and Shadow March. Mary Haggart provided capable piano accompaniments. At the close of the program Mme. Ellerman was re-engaged for next season's concert. S. D.

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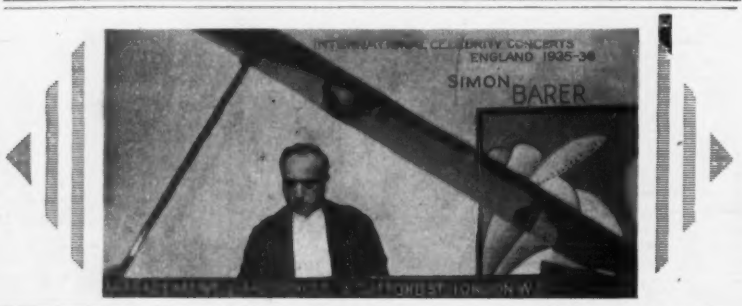

Warsaw Audiences Greet Piano Art

Galaxy of Keyboard Celebrities Win Plaudits—Lily Krauss and Goldberg Give Sonata Evenings—Guest Conductors

WARSAW.—The season is offering us a magnificent review of pianists. There have been some for every taste: Hofmann, Schnabel, Horowitz at the head of the list; followed by Arthur Rubinstein, Rachmaninoff, Marcel Mass, Gieseking and Steuermann.

Rachmaninoff had not been heard here in over twenty years. How things have changed. And what turnings-over in the domain of pianism. Metamorphoses, evolutions, revolutions, abolition of time-tried traditions. And Rachmaninoff comes to us as a faithful survival of romanticism. Intransigent, but victorious. And when the celebrated composer seats himself at the piano as virtuoso, to play Liszt, for example, then more than ever we admire his modesty.

This pianist came here for the first time. He also won a fine success, not only because he has the gift of evoking the enveloping atmosphere of Debussy and Ravel, but because and first of all, his playing is limpid, impeccable, and served by a marvelous touch. Without weak lightness or anemic sweetness, Gieseking's work is primarily delicate and—rarest of all—of a delicacy that is utterly male.

Arthur Rubinstein, in his best form and with all the attraction of his Donjuanesque playing, gave us a series of preludes by Shostakovitch. Marcel Mass, Belgian pianist, eminent in chamber music, presented himself as soloist—an excellent interpreter of Bach and Franck. Edouard Steuermann, Vienna piano pedagogue, associated with the Schönberg group, played a Liszt concerto with remarkable objective lucidity.

It is with pleasant surprise that we follow the splendid career of Simon Goldberg, Polish violinist. Pupil of Carl Flesch, at the age of nineteen he became *Konzertmeister* of the Dresden Philharmonic, later of that of Berlin. Then Goldberg formed a string trio with Hindemith and Feuermann. At present domiciled in Switzerland, he is associated with Lily Krauss—interpreters of sonatas *hors de pair*. A cycle of ten Beethoven sonatas for violin and piano gave proof of a mastership that needs fear no comparison. Perfect union of temperament, perfect union of technic, every detail polished and finished, a style of animated beauty, all zeal and affection disciplined and radiant. These exceptional artists are now on a tour across Russia, Japan, China, and India, and will be heard next year in America.

The Warsaw Orchestra recently presented three conducting successes: Paul Breisach who unites vast musical culture and singular spontaneity; Dr. Kurt Pahlen, a talented leader; and Oswald Kabasta, conductor of the Vienna Radio, serious and typically Viennese musician.

KAROL STROMENGER.

Worthington and Torbeson Heard

Floyd G. Worthington, baritone, and Dorothea Torbeson, soprano, gave a concert on March 29 at the Twenty-third Street Y. M. C. A., New York International Department, of which Mr. Worthington is director. The program consisted of numbers from Mozart's Magic Flute, Gounod's Romeo and Juliet, and songs by Vanderpool, Reger, Hageman and La Forge.

Kate S. Chittenden Honored on Eightieth Birthday

Coming to New York sixty-two years ago, Kate S. Chittenden, as a music student, played the organ in a New Jersey church. In due course she and Albert S. Parsons developed The Synthetic Method for Pianoplaying, along with the Metropolitan College of Music, and later her own American Institute of Applied Music. From these institutions a thousand or more pianists have issued, forming the Alumni Association, which annually gives a banquet in her honor. Her fine record as organist at Calvary Baptist Church, New York, with Rev. Dr. MacArthur, pastor, is still in memory.

KATE S. CHITTENDEN

On April 17 Miss Chittenden attained the age of eighty years, and a group of admirers presented this testimonial to her at the Town Hall Club dinner in her honor, "She is eighty years young, for such dynamic, irrepressible energy is hard to find. Her sixty-two years of teaching piano, continuing to this day, shows her to have a vision so wide, and interests so keen, that she remains a wonder. Not only has she contributed much to the world of Music, but she is a great moral and spiritual force, leaving her impress on her environment. Her frank sincerity, sense of humor, broad sympathy and humanity make her one of the great souls of the day. May many more years be hers."

Gladys Swarthout's Second Film Delights in Premiere

The second vehicle which Paramount has provided for Gladys Swarthout was released on the New York screen, April 4, at the Paramount Theatre. The title of the new picture is Give Us This Night (why it is called thus is one of those Hollywood mysteries), and Miss Swarthout's co-star is Jan Kiepura, Polish tenor. The music is by Erich Wolfgang Korngold, and very pretty, tuneful scoring it is.

A new tonal setting of the balcony scene from Romeo and Juliet is included. With Miss Swarthout's luscious voice and beauty of person as its biggest assets, the film is another success for the mezzo-soprano. Mr. Kiepura is an admirable masculine foil, and Philip Merivale and Alan Mowbray complete the list of principals.

The story deals with a waning tenor (Mr. Mowbray), who deserts his operatic colleagues, only to be replaced by the handsome lyrical fisherman whom Miss Swarthout, the prima donna of the company, has discovered among his nets on the beach at Sorrento. The plot is slight but amusing, the climax being provided when Mr. Kiepura, after a misunderstanding with Miss Swarthout, presumably goes back to his fish, leaving the lovely Gladys tenorless on the opening night. However, the audience never doubted that he would reappear to warble at her in the balcony—and they were correct, as the picture unrolled itself, complete with happy ending. M. L. S.

Studio Club of New York Events

The Studio Club of New York, continuing their series of musical teas, presented Wilson Angel, baritone, on April 3; the program of April 10 brought Charlotte Harriman, contralto, and the Florenda Trio. Helen Frederick, pianist, was to give a recital on April 14; 17, Lucy Lewis appeared in a harp program; 28, Selma Mednikov, pianist, is to be heard; 30, Joseph Marks, pianist.

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Montreal Has Orchestral Concert of Works By Canadian Composers Led by Pelletier

Symphonic Events of Brilliant Nature Conclude Season—Resident Soloist and Recitalists Appear

MONTREAL, CAN.—Three Canadian musicians made their bows in public on March 20 at the Plateau Hall under the auspices of the Montreal Symphonic Concerts Association. The event served as a final adjudication of Jean Lallemand's Prize, a substantial award offered for the best orchestral composition written by Canadian composers. Deems Taylor, American composer and critic, acted as principal adjudicator and, in an engaging and stimulating musical mood, Wilfrid Pelletier directed the selected compositions which were submitted under pen names and broadcast all over Canada. It is the first time that a competition of this kind has been held in our country with the help of the radio.

The second part of the program was devoted to a performance of Beethoven's symphony in C minor, prelude and Liebestod from Tristan and Isolde, the Good Friday Spell from Parsifal. These works played in a truly Wagnerian style brought the evening to a splendid end.

FINAL CONCERT OF ORCHESTRA

Concluding a successful and ambitious season, the same organization gave its final concert on April 3, drawing so large an audience that the Auditorium was occupied to its full capacity and many people turned away. Wilfrid Pelletier, musical director of the association, was given an ovation after conducting Rachmaninoff's symphony in E minor. As a matter of fact, every musical climax was so clearly achieved that the performance must be included in the best work the orchestra has done this season. Edouard Beique, young local pianist, made a good impression in a septet in E flat minor by Saint-Saëns. He introduced himself as an artist worth hearing again.

Henri Miro's Scenes Mauresques, a neat little Oriental suite, which won him the Lallemand Prize a few weeks previously, was given a second performance. Applause of unusual intensity attested the approval of the crowd. The remainder of the program included Respighi's Fountains of Rome, two Wagnerian excerpts: Siegfried's Rhine Journey and the prelude and Liebestod from Tristan and Isolde. The musicians, in marvelous form, played with beautiful tones and vigorous rhythms ravishing the ears of the listeners. The concert was rather prolonged by speeches, the most important theme of these was recognition of the valuable services rendered by Mr. Pelletier.

RECITALS OF INTEREST

Lionel Daunais was heard in a recital at the Plateau Hall on March 31, making his first appearance in his home town since his extended visit to New York where he reached the semi-finals in the radio auditions sponsored by the Metropolitan Opera Co. A full house greeted the local baritone who showed during a long program an improvement both in voice and in art. Jacqueline Defoy was at the piano furnishing accompaniments.

Lately returned from Paris, Fleurette Beauchamp, another local pianist, appeared in a piano recital at the Tudor Hall on March 24. She made a deep impression by her sympathetic regard for style and valuable sense of form which denote a pianist of considerable accomplishment. The young artist was compelled to add several encores to her program composed of Beethoven's sonata in E flat, Cesar Franck's prelude, choral and fugue, two preludes by Chopin, and three pieces by Debussy. Representing Canadian composition, there were also two works specially dedicated to Miss Beauchamp by Henri Miro entitled Melancolie, Pastiche and Colloque.

The Matinee Musical Club held its final scheduled meeting at the Mount-Royal Hotel on April 7, presenting Laurence Durieux, soprano, Renée D'Amour, violinist and Neil MacKinnon, pianist. These young artists gave a good account of their respective qualities during a pleasant performance.

J.H.G.

The Bohemians Honor Memory of Rubin Goldmark

The regular monthly meeting of The Bohemians (New York Musicians Club) on April 6 at the Harvard Club was devoted to a memorial to the late president of the association, Rubin Goldmark, who died March 6. Before starting the musical program, addresses were made by Edwin T. Rice and Gardner Lamson, the latter acting-president, in which the beloved late president of the organization was extolled for his high qualities as a man, musician, orator and executive. There followed performances of Bethoven's andante cantabile from the trio (op. 97), by Ernest Hutcheson, Albert Stoessel and Willem Willeke; Schubert's Das Grab, sung by Emanuel List, and Chopin's sonata (op. 35), in B flat minor, played by Josef Hofmann. These were superbly presented, the members refraining from the usual applause. Albert von Doenhoff arranged the program.

G. F. B.

MacDowell Club Awards Prizes for Chamber Groups

The winners of the second annual MacDowell Club Amateur Chamber Music Competition were announced at a concert at the MacDowell Club Rooms, New York, April 4. Two string quartets and a piano trio were chosen by a jury consisting of Adolfo Betti, James Friskin, Hans Letz, Percy Such and Willem Willeke.

First prize was awarded to the quartet consisting of Sonya Byron, first violin, Mrs. Cecil Smith, second violin, Cecil Smith, viola, and Doris Gerould, cello; second prize to the quartet made up of Kenneth Deane, first violin, John Cataldo, second violin, Meyer Melnikoff, viola, and Alfred Urbach, cello; and third prize to the trio composed of Roberta Strong, violin, Katherine Abel Roach, piano and Doris Gerould, cello.

The MacDowell Club Chamber Music Competition was organized for the purpose of encouraging the playing of chamber music and to assist amateur musicians to form trios, quartets and quintets. The club invites all amateur musicians and those interested in the movement to apply for further information to 166 East Seventy-third Street, New York.

Alberti to Present Highlights from Operas

Two evenings of Highlights from the Operas are to be presented by Solon Alberti on April 23 and May 5 at the Little Theatre of the West Side Y. M. C. A., New York. The first program brings scenes from Martha, with Clarice Sloan, Grace Force, Trevor Clarke and Philip Crosbie; Hänsel and Gretel, with Kathryn Armstrong and Madalyn Sharpe; and Madam Butterfly, with Nita Gale, Anne Judson, Homer Robnett, Lorne Grant and Trevor Clarke. On May 5 the excerpts are from Il Trovatore, with Anne Judson, Lorne Grant and William Kelleghan; Samson and Delilah, with Margaret McCulloch, Donald Walter and Homer Robnett; and Faust, featuring Nita Gale, Grace Force, Kathryn Armstrong, Radburn Robinson and Ross Graham.

Olga Samaroff Stokowski Attends Prague Congress

Olga Samaroff Stokowski, founder of the Layman's Music Course attended the International Congress of Musical Education held at Prague from April 4 to 9 as a delegate from the United States. She was sent as founder of the Layman's Music Course, on a special diplomatic passport. She was heard twice over a National Broadcasting Company network to America, once from the congress and again after it had ended.

Mme. Samaroff Stokowski founded the Layman's Music Course three years ago after six years of experimentation first with private layman pupils and then in laboratory classes at the Juilliard Graduate School. Its purpose is to make active listening possible for every one who attends a concert. Since the inception of the course, the classes have spread to cities as far distant as Denver and Los Angeles. The Layman's Music Courses, Inc., has offices at the David Mannes Music School, New York. Mrs. Theodore Steinway is president.

GERALD TRACY'S

current engagements have included an appearance over WEAF, when he played the nocturne in E and B flat minor scherzo of Chopin. On March 20 the pianist gave a recital of composition by Bach, Schubert, Chopin and Ravel at the Studio Club, New York.

PUBLICATIONS

Reviewed by Leonard Liebling

Symphonies in Score

The Symphonies of Haydn, Mozart, and Schubert in Score.

This is the third publication in the set employing the Arrow Signal System of score-reading devised by Albert E. Wier. The previous volumes embrace the symphonies by Beethoven and Brahms, and Nos. 4, 5 and 6, by Tschaikowsky.

I have on several occasions pointed out the ingeniousness and extreme utility of the Arrow Signal System, and the present book edited by Mr. Wier again strongly emphasizes those qualities. He has made it possible for any one who can read music, to open one of the scores marked with Arrows, and by following their guidance, to note the principal and subsidiary themes, developments, and all other distinguishing features of the symphonic masterpieces, including form.

A concert listener provided with the Arrow Signal System need no longer envy his neighbor studiously perusing a complicated orchestral score and following the stage performance note for note.

Thousands of the Arrow volumes have already been sold. Radio auditors all over the land are using them and making their first visual contact with the music of the classical symphonies. Mr. Wier has done an invaluable musical service by taking most of the mystery out of the reading of scores.

Like the previous publications, the Haydn-Mozart-Schubert pages are supplied with historical and critical comment, tersely written and free from confusing technical matter. Too, only those symphonies have been booked which most frequently appear on current programs.

Haydn is represented by the Farewell, Oxford, Surprise, Salomon, Military, Clock and London examples; Mozart, by his Haffner, Linz, Prague, E flat, G minor, and Jupiter; Schubert, Unfinished, C major, and B flat. One page bears the reproduction of the manuscript fragments (orchestral and piano suggestions) which Schubert jotted down for the *scherzo* of the Unfinished before he strangely ceased work on that composition.

It is surprising how much informative matter Mr. Wier has been able to crowd into his clear and concise little stories attached to each of the symphonies.

I can unreservedly recommend the Arrow Signal collection for the enjoyment and instruction of all tonal lovers able to read music. It is good to know that Mr. Wier will extend his labors also to the great overtures, suites, and symphonic poems. (Harcourt, Brace & Co., New York.)

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Winnipeg Hears Stirring Elijah With Hugh Ross as Guest Batonist

Mendelssohn Oratorio, Sung by Philharmonic Choir, Proves Most Impressive Event of Recent Period—Visiting Artists Include Percy Grainger, John Charles Thomas and Jan Kubelik

WINNIPEG, CAN.—The Manitoba Music Teachers' Association's annual concert took place on March 9 in the Fort Garry Hotel. A varied program divided into four periods from the eighteenth century to more recent times induced a large audience to attend and show their appreciation of the good work accomplished by performers and management.

On March 16 members of the Women's Musical Club had opportunity to hear a Bach program of clavichord music played by Eva Clare on the instrument imported by her for studio use from the Dolmetsch work rooms at Haslemere, England. Miss Clare prefaced her performance by some instructive remarks on the useful work accomplished by the Dolmetsch family with ancient instruments of many kinds. The program concluded with a performance of the fifth Brandenburg Concerto in D major played by a small orchestra with the piano part in the hands of Eva Clare.

GRAINGER AND THOMAS HEARD

Percy Grainger, after an absence of several years, returned here on March 16 and was welcomed by an audience which completely filled the Auditorium. Overflowing with friendliness and pianistic exuberance, Mr. Grainger gave potent and well-proportioned performances of the same works contained in his New York recital of February 16 with his well-known technical skill and sparkling brilliance. Recalls were numerous and many extras were added.

John Charles Thomas' richly sonorous voice heard in a recital at the Auditorium on March 21 was a source of unalloyed delight to the packed audience assembled for the second last of Fred M. Gee's Celebrity Concert Series. From the opening number it was evident that Mr. Thomas' vocal equipment was in perfect form; and so it proved throughout an excellently chosen list demanding and obtaining outstanding vocal delivery, good diction and mastery of style. Carol Hollister accompanied skillfully and gave satisfying expression to a group of piano solos.

HUGH ROSS LEADS ELIJAH

An important event, the annual public appearance of the Winnipeg Philharmonic Choir, took place on March 23. This season the work chosen was Mendelssohn's Elijah. Trained during the winter by Herbert Sadler, the large choral body of nearly two hundred voices looked forward with confident eagerness to the arrival of Hugh Ross from New York on March 10 to take over the conductorship of the choir and orchestra. Mr. Ross proceeded without delay to impress the members of both bodies with the importance of achieving a high standard of excellence in all details, with the result that he obtained speedy response from his efforts to inspire both singers and players to do their best.

There followed a magnificent re-creation of the work and it is no exaggeration to state that there has been no comparable attraction here over a long period. Arthur Cranmer, English baritone, sang the title role and proved to be a dignified and commanding prophet with a fine voice of size and vigorous expressive qualities. Other soloists and the quartet personnel had been judiciously chosen from experienced resident vocalists all of whom acquitted themselves with high credit and competence. At the conclusion of this triumphant event, Mr. Ross called for Mr. Sadler to rise from his place in the audience and share in the immensity of a memorable ovation. Words of praise are also due the hand-picked orchestra of fifty-five instrumentalists.

Hugh Ross' qualities were again used with fine effect on the members of the Winnipeg Male Voice Choir at their annual concert held in the Auditorium on March 25. A contrasting program gave the audience evidence of what the men are capable of in the way of producing elegant vocal fare in every meaning of the word. Arthur Cranmer, assisting artist, sang three groups of soli with excellent command, expressive depth and erudite knowledge of tradition. He was ably accompanied at the piano by Mrs. J. Roberto Wood.

Chorally a conspicuous work on the program was the unaccompanied Bozidar Sirola work, The Life and Deed of the Holy Brothers Cyril and Methodius, a striking example of Byzantine-modern writing. In response to applause Mr. Ross wisely repeated this remarkable work. Chester Duncan and Gordon McLean played the piano accompaniments for the choir.

KUBELIK REAPPEARS

The following evening, Jan Kubelik, a name only in the recollection of many concert-goers, appeared in recital at the Auditorium. Beginning with the Goldmark concerto, the violinist displayed meticulous care for every detail, and a smooth tone of quality though somewhat reticent. Assisted by his daughter Anita, the Bach concerto for two violins was played in perfect accord. Shorter numbers and some encores concluded the program. Kubelik's son Rafael played piano accompaniments that proved this young man to be possessed of a high order of musicianship as throughout the program he consistently helped to create tonal effects which emphatically impressed the large audience.

A. C.

RADIO HIGHLIGHTS
Dialed by M. L. S.

All the fashion talks about clothes over the air at Easter time remind us that the open season for nudists is approaching. Another philosophic thought is that man's habit of wearing garments is one of the most noticeable differences between him and his animal friends. Our four footed chums do not wear them or miss them—but the first thing *homo sapiens*, do, apparently, is to reach for a fig leaf.

Turning from sartorial to tonal matters, those of us disgruntled Easter celebrants who were kept from the big parade by bad weather or lack of new raiment to display therein had a bright spot in the afternoon when WJZ's Magic Key hour presented the Philadelphia Orchestra, conducted by Leopold Stokowski in appropriate strains, including Rimsky-Korsakoff's Russian Easter music. In mid-morning WEAF relayed from Vienna a talk by Olga Samaroff. Frederic Jagel was the tonal Easter egg rolled by Henry Ford over the WABC wave length to waiting millions. With the Ford Symphony Orchestra and chorus conducted by Victor Kolar the tenor caroled with seasonal gusto. The General Motors hour over WEAF took us 'way out to Flint, Michigan, where we forget how many General Motors choristers joined with Erno Rapee and the General Motors Symphony Orchestra in providing a background for the crystalline beauty of Lily Pons' voice.

Keep on the WEAF dial-point and as the General Motors hour goes off the Melody Master program comes in. On this Sunday they had another appearance of Marjorie Edwards, child violinist; also Conrad Mayo, baritone and the Charioteers Quartet. The commentator was Leonard Liebling. Incidentally, the New York Times was so impressed by Mr. Liebling's eminence that this radio schedule lists him not in the mere singular, but as "Music Critics." This was not Mr. Liebling's first appearance over the air for the week. On Monday afternoon, air-minded auditors heard him lecture on Parsifal, preceding the opera's Wednesday and Friday performances at the Metropolitan.

Lilias Mackinnon's Musical Memory Lectures in New York

Before sailing for Europe, Lilias Mackinnon will give a special lecture on Nervousness and its Cure for the Associated Music Teachers' League, New York. She will then give a Course of three lectures on the Memorizing of Music. This is the first time that she has given her course in New York. The lectures are to take place at Aeolian Hall on April 27, 28 and 29.

Francesca Caron to Give Recital

Francesca Caron, soprano, announces a recital at the Hotel Plaza, New York, April 21.

MARGARET SITTIG,
violinist, and her father, Frederick V. Sittig, pianist, have given concerts recently in Ormond Beach, Daytona Beach, Miami, Palm Beach and Sebring, Fla. On March 30 they played Sidney Homer's new violin and piano sonata for the first time at the Four Arts Society in Palm Beach.

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Music Notes from Coast to Coast

GRAND RAPIDS, MICH.—One of the largest houses in the history of the new Civic Auditorium greeted Nelson Eddy, baritone, in the last concert of the season sponsored by East Congregational Church. Mr. Eddy met all expectations, as he is a fine artist as well as a popular movie star. His program included the best examples of vocal composition, and he added several of his well-known lighter numbers as encores. His accompanist, Theodore Paxson, contributed much to the musical enjoyment of the evening.

The Grand Rapids Symphony Orchestra (Karl Wecker, conductor) received much praise for its fine performance at its fifth concert of the season. The assistant conductor was Izler Solomon of the Lansing Symphony Orchestra, who directed the opening number, Herbert's Irish Rhapsody. Soloists were Toscha Seidel, violinist, who played brilliantly the Mendelssohn E minor concerto, and William Rose, flutist, and member of the orchestra, who played Night Piece for Flute and Strings by Foote.

Mrs. C. Harley Bertsch was chairman of an Artist Recital given before the St. Cecilia Society by Gisi Szanto, pianist, of Detroit. Three morning recitals have been given, one arranged by Harold Bishop, the participants being Mrs. Olga Prange and Mrs. Hugh Blacklock, sopranos; Eugene Phillips, baritone; Maxine Fuson, cellist; Helen May Hoogsteen, pianist; and Mr. Bishop, Mrs. A. E. McGraw, Anna Schulte and Helen Keegstra, accompanists. Maria Lund Royce was chairman of the day when the performers were Mrs. Charles MacDonald, soprano; Mrs. Henry J. Dotterweich, contralto; Margaret Macpherson and Mrs. Augusta Rasch Hake, pianists; and Mrs. R. A. Dorman and Paul Calloway, accompanists. Mrs. Milo DeVries arranged a program in which the following took part: Mrs. Henry Schuitema and Mrs. William McMeen, sopranos; Hazel Paalman, contralto; Thelma Holmes, Florence Efty and Sadie Spoestra, pianists; Helen Keegstra, Mrs. Royce and Emory Gallup, accompanists. Carl M. Andersch played the orchestral part on a second piano for Miss Spoelstra, who played the Beethoven concerto in E flat major.

The Schubert Club, probably the oldest male chorus in the United States, gave its annual concert under the leadership of Haydn Morgan, at the same time celebrating its fifty-third year of continuous existence. The assisting soloist was Mrs. John A. VanDongen, soprano, a newcomer to this city. H. B. R.

HOUSTON, TEX.—A successful and ambitious season closed April 13, when the Houston Symphony Orchestra gave the last concert of the season with Modest Alloo, guest conductor, directing. Dr. Alloo showed in every number that he is a conductor who understands composer's ideas, and his hearers felt that he knew how to communicate these to the seventy performers of the orchestra. What this means to an ensemble was shown and emphasized in their splendid performance of the following program: Overture, Fingal's Cave (Mendelssohn); First Symphony (Beethoven); concerto for piano and orchestra in A minor (Schumann); overture to Die Meistersinger (Wagner). Katherine Kilander of Wichita Falls, a student in the Juilliard Graduate School and a pupil of Josef Lhevinne, was the soloist, and in her playing of the Schumann concerto showed the finesse of artistry. She was enthusiastically received.

Under the direction of Cedric Seaver, one hundred selected music students of high school orchestras were heard in concert on April 8 at the City Auditorium. Raphael Fliegel, talented young violin pupil of Moody Dawson, was the soloist, playing the Mendelssohn concerto. Calvin Wheller, pupil of Gregor Jasse, was concertmaster of the all-city orchestra. Choruses were directed by Charles Lindsay. K. B. M.

SAN DIEGO, CAL.—The Amphion Artist series closed March 27 with a recital by Eleanor Steele, soprano, and Hall Clovis, tenor, presenting an interesting and unique program chosen from Italian, German, French and English sources. The singers are masters of their peculiar form of duet singing and are greatly assisted by their clever accompanist, Brooks Smith, whose arrangement of a Stephen Foster number was much enjoyed.

A production of Cavalleria Rusticana, by the Federal Music Project of San Diego and Orange counties (Edwin Skedden, coordinator), has been attracting large audiences at the Savoy and Russ Theatres. Six performances of the opera, in connection with concerts by the Federal Philharmonic Orchestra (Charles O. Breach, conductor), have been given to date, with Gilbert and Sullivan's Gondoliers announced for the near future. Mr. Skedden has had many years as baritone in grand and light opera, and also brings a practical experience to the production end of the project. Julius Lieb, musical conductor, has a background of radio, motion picture and orchestral work, and has achieved striking results with the big chorus. Alternating principals have been Augusta Bispham Starkey, Dorothy Starbird, as Santuzza; Jose de Arratia, William T. Hughes, as Turiddu; Mildred Marini, Carmen Conger, as Lola; Paul Jones, Charles Cannon, as Alfio; with Leona Wolmer, as Lucia. Guest soloists on the orchestra programs were Helen Newcomb Bustard and Armandita Chirot. The attractive costuming was done by the Sewing Project (Helen Beth, costume mistress).

The Grossmont Union High School A Cappella Choir, trained and directed by Merle Childs Donohue, was heard March 15, in a candle light ceremony in La Mesa Congregational Church. The program maintained the high standard set for her young singers by Mrs. Donohue, and included among other numbers, the Palestrina Motet, Adoramus Te, and the Bach Chorale Jesu, Priceless Treasure. Solos were effectively sung by Wesley Kelley and Henry Nelson, with Mrs. Paul Van Doren and Marjorie Swoboda as accompanists. H. B.

WHITE PLAINS, N. Y.—Marcella Hoffman, soprano, was enthusiastically received in her recital at the Alexander Hamilton High School Auditorium on March 29. Her program comprised songs and arias in French, German, Italian and English.

About sixty contestants were heard in the auditions for the Westchester Music Festival in May. A vocal and an instrumental winner will be selected from the finals on April 23 by judges Walter Kramer, Albert Stoessel, and Leon Rothier. Judges in the preliminary auditions were Mrs. Leon Bailey, Goodsir Gardiner and Willard Rhodes. Mrs. Harold Bennett is chairman of auditions.

Antonia Brico gave an analysis and interpretation of Parsifal at the Contemporary Club on April 8.

An orchestral program was given at the Eastview Avenue High School, April 7 by a WPA orchestra conducted by Dr. Karl Lorenz. Thurema Sokol, harpist, and Herma Menth, pianist, were the soloists. E. H.

Henry Junge Manager of White House Musicales for Quarter Century

Henry Junge of Steinway & Sons, New York, has concluded his twenty-fifth season in charge of the annual musicales at the White House. His services extend over the administrations of Taft, Wilson, Harding, Coolidge, Hoover and Franklin D. Roosevelt.

"In connection with the White House musicales," said Mr. Junge, "I am aware that there are many artists who graciously offered to appear at these functions and who are disappointed at not being accorded the recognition due their musical merits and artistic importance. In extenuation I must say that there were only eight musical functions at the White House during the entire season, for which more than 200 applications were received. So with the friendliest and most sympathetic intentions towards many artists, whom I personally have known and admired for many years, I share with the President and Mrs. Roosevelt a profound disappointment that it was an utter impossibility to do justice to all the eminent artists, whose offers must be deferred for next year's consideration.

"During my years in charge of this phase of White House life, I have found these duties delightful, entrusted to me by White House incumbents and carried out under the aegis of my beloved firm, to whom the major share of success and praise must be unstintingly accorded."

Those appearing at the White House this season were, December 11: Frederick Jagel, tenor; Vandy Cape, Singing Satires; Dr. V. Ernest Wolff, pianist, and Edward Hart, accompanist; December 16, Lady Dunn in her talk on Salzburg and its Festival; January 2, Lily Pons, soprano; Roman Totenberg, violinist; Cornelia Otis Skinner, diseuse, and Arpad Sandor, accompanist; January 16, Enid Szantho, contralto; Gregor Piatigorsky, cellist; Carola Goya, Spanish dancer; Beatrice Burford, harpist; Paul Ulanowsky and Norman Secon, accompanists; January 28, Guiomar Novaes, pianist; Jessica Dragonette, soprano, with Arpad Sandor at the piano; Byrd Elyot, violinist; Mildred Dilling, harpist; Helen Howe, original monologues, and Harry M. Gilbert, pianist; March 2, A Cappella Choir of the First Congregational Church, Washington (Ruby Smith Stahl, conductor), Paul Leyssac, actor, and Edythe Marmion Brosius, harpist; March 16, The Nightingale Trio, Joseph Schuster, cellist; Peter Joray in Intimate Moments with Royalties in the Past, Poldi Loewbeer and Jacques Press at the piano; March 18, the Studio Unit of the People's Chorus of New York (L. Camilieri, conductor) and Betty Paret, harpist.

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Simon Barer Talks About Technic

Russian Pianist Noted for Digital Feats, Believes These Should Be Means, Not End of Expression

PARIS.—If Liszt were to return to us today, he would not find the world as easy as it was in his time, what with Simon Barer doing with the left hand alone feats which you and I, if we had a dozen hands, could not accomplish. Barer recently recorded Blumenfeld's Study for Left Hand Alone, and Rhapsodie Espagnole and Valse Oubliée

SIMON BARER

by Liszt. When asked to talk about these recordings, the pianist handed the interviewer a copy of The Gramophone, which said in part, "All who admire Horowitz will quickly understand this great pianist's early reverence for Barer," the critic then going on to rank Barer's enregistrations "high among all the piano records which he had ever heard."

"There is the whole thing," Mr. Barer remarked. "Technic is not a thing in itself, but should be looked upon as the servant of the poetic idea. Composers, even those who are supposed to be the most technical, do not go to the trouble to write just mere technic. Their technic is the means of giving expression to poetical thought. Real instrumental technic is born of one's understanding of music, not of racing up and down the keyboard. Is it possible, do you suppose, for an artist to have poetic quality in his tone if he does not, to begin with, have poetic quality in his thinking—his thinking about his instrument, its literature, about peoples, nations, everything in life? Technic is valuable when, by means of it, it brings to the listener's consciousness, essential beauties of a composer's thought."

Mr. Barer is so active, fulfilling engagements in the British Isles, and on the Continent, it is a problem to "catch" him long enough for a talk. But when he does, he has the art of saying interesting things (witness the above) in a few words. I. S.

Events in Florence

(*Continued from page* 5)

was devoted to Russian music: Moussorgsky, Liadoff and Stravinsky. Applause went alike to Dobrowen and the orchestra which he so magnificently animated and directed.

FAILONI'S SUCCESS

Sergio Failoni, who for eight years has been directing at the Budapest Opera, gave us a list of Respighi, Beethoven, Debussy and Wagner, revealing himself as a trained conductor and persuasive interperter of masterpieces.

POPULAR CONCERT

A popular concert outside the regular series, was given in Comunal Theatre, directed by Armando La Rosa Parodi, young Genoese conductor. Maestro Parodi proved his fine qualities in Schubert, Weber, Oberon and Bach. The public was enthusiastic.

ORLOFF ACCLAIMED

Nicolai Orloff, making his first appearance before a Florentine audience, was acclaimed for his distinguished technic, sober style and poetic feeling. In a list of Scarlatti, Schumann and Chopin, the pianist delighted his audience from start to finish; and in response to their applause, added several items, which brought him renewed favor.

COMEDIAN HARMONISTS

The Comedian Harmonist Company, composed of pianist Ernst Engel and five singers (Hans Rexeis, Erich Collin, Harry Frommermann, tenors; Roman Cycowski, baritone; Rudolf Mayreder, bass) was well received in its varied and lively program. The company might have had even greater success had it been presented in a hall more popular than the austere and dignified Comunal Theatre and before such a public as that theatre draws. Despite this handicap these clever artists (who sing, play, gesticulate, and imitate instruments and animals with remarkable effectiveness) won plaudits from a responsive gathering.

FLORENTINE VIOLINIST

Giorgio Ciompi, young Florentine violinist, with Mario Castelnuovo-Tedesco at the piano, gave a successful recital in Sala Bianca (Palazzo Pitti) in the Friends of Music series. A pupil of Boucherit (Paris) Ciompi displayed a sincere and sensitive musical temperament, lofty and simple style, and good technic in left hand and bow. His program of Veracini, Bach, Saint-Saëns, Castelnuovo-Tedesco, Sarasate and Mozart revealed such solid qualities that even cautious critics were led to predict a brilliant future for the youthful musician.

AMICI DELLA MUSICA

This society has sponsored weekly concerts of chamber music in the Sala Bianca of the Pitti Palace. Among those lately heard on this course are Aldo Ferraresi, young Italian violinist; the Italian String Quartet, which manifested accuracy, precision and charm in Mozart, Sinigaglia and Pizzetti; Bromioli and Semprini, piano duettists, whose program included some of their own compositions and transcriptions; Edwin Fischer, pianist, who delighted by his warmth of expression and beauty of tone; and Renata Borgatti, pianist, and Alexander Barjansky, cellist, in Chopin, Brahms, Bach and Beethoven.

At the Lyceum successful concerts were given by Renato Cohen, pianist, and Calace Crepax Trio; while at the Fascist Institute of Culture, Riccardo Brengola, young violinist, appeared in a promising recital. Two interesting concerts were heard in Sala Trecento given by Giovanni del Testa, juvenile pianist.

UNIVERSITY COURSES ENLARGED

At the Royal Conservatoire Luigi Cherubini, a course of music for foreign students has this year been added to the winter courses for foreigners, under the auspices of the Florence University—in reality, a series of five lessons on Melodrama in Italy. The first, referring especially to the Florentine, Venetian and Neapolitan schools of the seventeenth century, was given by Prof. Guido Guerrini, and illustrated by Signora Rinolfi, who sang arias by Monteverdi, Scarlatti and other composers of the period.

Music in Milan

(*Continued from page* 5)

Violinist Georg Kulenkampff won a hearty success with his first class qualities of lyricism, expression, and penetration. Siegfried Scholze took the piano part impeccably.

FRIENDS OF MUSIC PROGRAMS

Two good concerts, one by the Neapolitan pianist Vincenzo Vitale (who presented three novelties: Improvviso by Montico, Slow Waltz by Parodi, and Nostalgy by E. Gubitosi) the second by the Calce-Crepax Trio (doing as novelty a rather dull and hybrid Trio-Fantasia, by Montani) were warmly received by crowded halls. Edwin Fischer, pianist, had an immense success, as always, in an eclectic performance.

UN' ORA DI MUSICA

This new association auspiced the pianist Enrico Pierangeli, who played two interesting new works by Lualdi and Ghedini. Maria Spilga, contralto, sang Schubert, interpreted with dramatic fire. Georgio Favaretto again revealed his high qualities as a pianistic collaborator.

A subsequent program enlisted Renato Carenzio (violin), Marianne Lissman (viola). Roberta La Spina (cello), Gastone Tassinari (flute), Renato Zanfini (oboe), Giorgio Favaretto (piano), Gianno Fumagali (harp) and Andreina Guastalla (soprano).

CIRCOLO FILOLOGICO

A concert by pianist Enzo Grasso was well received. Other events: a commemoration of Liszt, with a lecture by Mary Tibaldi Chiesa, followed by piano pieces played by Elisabeth Breiner-Arato and songs interpreted by Carolina Segrera (accompanied by M. Giulio Confalonieri) a concert dedicated to Schubert, Schumann and Brahms, with a lecture by Mary Tibaldi Chiesa, piano pieces by Alfredo Rossi and songs interpreted by Maria Florence Ciampelli.

UFFICIO CONCERTI

Excellent performances by pianist Schnabel junior, by Klinger Quartet, Kedroff Vocal Quartet, and by Demetrios Callimahos, flutist, all acclaimed by large audiences.

TEATRO DEL POPOLO

A rectial by Guido Agosti featured Bloch's new piano sonata. The work aroused deep interest, and Agosti, of high rank among Italian pianists, gave an impressive performance.

TEATRO ARCIMBOLDI

The performances of musicalized fairy tales for young people continue to draw large crowds. Recent were a new *féerie* by Mary Tibaldi Chiesa, music by Giuseppe Caprotti, and a restoration of the popular Sleeping Beauty, by Pina Gonzales, music by Romolo Corona.

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Classes in adult music education will be conducted by Harriet Johnson at the Juilliard Summer School, New York, beginning July 7 and continuing for six weeks.

These classes are being conducted under the plan evolved by Olga Samaroff Stokowski in the Laymen's Music Courses, Inc. They are designed for the benefit of the adult layman to develop active listening in music through a distinctive method of presentation that co-ordinates ear-training, the history of evolution of music and familiarization with musical literature according to a carefully evolved plan. In this respect it differs from music appreciation courses of the generally accepted type.

Miss Johnson has been presenting these courses for the past five years at the Junior League Club in New York City and more recently at the David Mannes School and at Steinway Hall, New York. In addition she has also conducted classes in Washington at the Mount Vernon Seminary and Georgetown Convent. Next season she has been invited to conduct a class at the Foxcroft School for Girls in Washington. The Rockefeller Foundation has donated funds through the Works Progress Administration and they have sent teachers to California and to Florida to conduct these classes there.

Westminster Choir School

Dr. John Finley Williamson, president of Westminster Choir School, is to conduct a summer session at Berkeley, Cal., from June 17 to July 7. He will himself be instructor in vocal, conducting and model choir classes daily for those who are preparing to teach choral singing in schools and churches. The class becomes an experimental choir with which the originator and conductor of Westminster Choir demonstrates his method of developing an *a cappella* chorus. He also is available for private instruction.

Clarence Mader, F.A.B.O., organist and choir master at Immanuel Presbyterian Church of Los Angeles, will be instructor in organ. For two years Mr. Mader was dean of the South California Chapter of the American Guild of Organists. He has been soloist for both the National Association of Organists and the American Guild. His recital tours include both the Atlantic and Pacific coasts, with appearances in many leading universities. He is a pupil of Lynwood Farnam. Mr. Mader is scheduled to lecture on the problems of the organist in the average church. He will also be available for private lessons and for coaching in service playing and repertoire for church and recital.

Sessions of the summer school will be held in the First Presbyterian Church of Berkeley. Full particulars may be obtained from Westminster Choir School, Princeton, N. J.

Cornish School

The twenty-second summer session of the Cornish School of Seattle, Wash., opens this year on June 29 and runs through to August 11. Three guest teachers will augment the staff during the six weeks' period. Ellen Van Volkneburg, New York and London director and actress, again heads the theatre department and is to produce the summer play. Bonnie Bird, member of Martha Graham's group, and a teacher at the Martha Graham New York school during the winter, will direct classes for students and teachers in the modern American dance. Jane Givan, of the Rudolph Schaeffer School of San Francisco, offers a course in color and design, covering particularly the problems of stage and costume design in theory and practice.

In addition to the regular student and normal courses, the special five weeks Vacation School for children of grammar school age, is again offered.

Cleveland Institute of Music

CLEVELAND, O.—Beryl Rubinstein and Arthur Loesser, who are known as a two-piano team not only in Cleveland but nationally, will appear in a two-piano recital at the Cleveland Institute of Music on April 21. Both pianists are on the institute faculty, Mr. Rubinstein as director of the school and head of its piano department, and Mr. Loesser as associate head of the piano department and head of the ensemble department.

Denoe Leedy of the school's piano faculty and music critic of the Cleveland Press was heard in a piano program, April 7; and Victor de Gomez, head of the institute cello department and first cellist of the Cleveland Orchestra, is to give a recital April 14.

Comparative arts lecturers for the month: Joseph Remenyi on Moliere, April 10; Herbert Elwell on Lully, April 17; Frank Wilcox on Early Renaissance, Flemish, Dutch, German Painters April 24.

Graduate students giving complete recitals as part of their work toward a master's degree this month are Jeanne Meagher, April 15, and Ernest Kardos, April 19. Miss Meagher is a pianist, coaching with Arthur Loesser; Mr. Kardos, a violinist and the youngest member of the Cleveland Orchestra, studies with Josef Fuchs.

Michigan University School of Music

ANN ARBOR, MICH. — The University School of Music (Charles A. Sink, president) announces its summer session from June 29 to August 21. Courses are offered to meet the needs of students who wish to shorten the time necessary to complete courses leading to the degrees in music; students in other schools and colleges of the University of Michigan who wish to study music for purely cultural purposes and who wish to apply credit earned for such study toward the A.B. or the B.S. degree; and professional musicians, supervisors of music in public schools and private teachers who wish to broaden their training in a specific subject or department, whether or not they are candidates for an advanced degree; and others who as special students wish to study music. Courses are offered in the theory, history and analysis of music, the field of music education is amply covered, together with opportunity for practice teaching. A new feature of the 1936 summer session is the inauguration of a three-week high-school music clinic, July 6 to July 25. This will take in a high school band, orchestra and chorus clinic. Mr. Sink heads a faculty which includes Earl V. Moore, professor of music and musical director and conductor of the University Symphony Orchestra; Wassily Besekirsky, professor of violin; Palmer Christian, professor of organ; Arthur Hackett, professor of voice; David Mattern, professor of music education and conductor of the Varsity Glee Club; Harper C. Maybee, guest professor of music education; Hanns Pick, professor of cello; and associate and assistant professors.

David Mannes Music School

Two artist recitals by members of the faculty, announced by the David Mannes Music School, New York, list a program of sonatas of Bach, Beethoven and Lekeu played by Warren Case, pianist, and Edgar Williams, violinist, on April 20; and, April 27, an all-Bach concert featuring Winslow Cheney, organist. Both events take place at the school.

STUDIO NOTES

FELIX FOX

Felix Fox, pianist and teacher of Boston, who during the past season has extended his activities to New York, is planning to teach through June and July in New York as well as in Boston. Arrangements are now being made at the Felix Fox Studio here for the summer session.

It was Mr. Fox who was responsible for Isidor Philipp's visits to this country during the past two years. Mr. Fox himself was recently decorated by the French Government with the Order of the Chevalier of the Legion of Honor in recognition of his interest in the furtherance of French music in America. Mr. Fox has appeared as soloist with major symphony orchestras of this country, and has made frequent recital appearances both here and on the continent. In addition to his teaching and concert appearances, Mr. Fox has edited many musical works. Among his more recent compositions is an operetta, The Kingfishers, which had its first public performance under the direction of the composer at the Repertory Theatre, Boston.

One of the most recent events in the Felix Fox Studio in Boston this season was a joint recital by Jean Bedetti, the first solo cellist of the Boston Symphony Orchestra, and Mr. Fox, when sonatas by Rachmaninoff, Beethoven, and Hure were performed.

ADELAIDE GESCHEIDT

An Hour of Song of unusual interest was heard at the Adelaide Gescheidt Studios, New York, on March 28. Four singers, through their understanding of the normal, natural production of voice, evidenced true artistry of singing. Marta Reveer, soprano, sang Per la gloria, aria; Si mi chiamano (La Boheme); My Johann (Grieg) and Awakening (Golde). Her quality and beauty of tone were heard to best advantage in the aria. Jules Barton, tenor, sang Minnelied (Brahms); Vainement, ma bien-aimee (Le Roi d'Ys); and Ah, Moon of My Delight (Lehmann). He is to be commended for his tone and crisp diction. Lotte Keitel, soprano, sang Mein Glaubiges Herz (Bach); Auf dem Kirchhofe (Brahms); Du Mein Herzen Kronelein (Strauss) and the Bagatella (I Pagliacci). She displayed dramatic intensity and keen understanding of her items. Beatrice Donley closed with contralto solos, including Aria di Polissena (Handel); La Violette (Scarlatti); Immer Leiser (Brahms) and Joy (Watts). Poise and artistry characterized Miss Donley's singing. Evelyn Austin provided excellent accompaniments, and the acclaim of hearers was hearty. F. W. R.

EDITH W. GAUDENZI

Dorothy Chapman, coloratura soprano, closed the Town Hall series at the Fisher Theatre in Detroit recently. Leitha Masters gave a recital at the Pancoast Hotel, Miami, Fla., in March. William Bowers has returned from Washington, where he has been alternating with Todd Duncan in the role of Porgy in Gershwin's opera Porgy and Bess. Gloria La Vey, in addition to radio activity with such conductors as Cesare Sodero, Walter Damrosch and Frank Black, recently gave a recital in Glen Ridge, N. J. She was one of the artists to appear with Frank Black and his orchestra in Washington at the press banquet at the special request of President Roosevelt. Vandy Cape has given a recital for the Women's Club of Orange, N. J., and the Bronxville (N. Y.) Women's Club. She also gave a benefit performance for the hospital at Dobbs Ferry, N. J., and has returned from fulfilling a concert engagement in Bermuda. Elvira Helal has been singing as soloist with Creatore and his band. All these artists are from the New York voice studio of Edith W. Gaudenzi.

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stitute and head of the piano department; Mr. Loesser is associate director of the piano department and head of the ensemble department.

BERYL RUBINSTEIN (left) and ARTHUR LOESSER
gave a two-piano recital at the Cleveland Institute of Music, Cleveland, O., on April 21. Mr. Rubinstein is director of the in-

RAYMOND McFEETERS,
pianist, organist and accompanist, appeared in recent joint recitals with Leslie Brigham, baritone, at the Women's Athletic Club, Los Angeles, and at Ventura, Bakers Field and San Pedro. He played accompaniments for Helen Gertmenian, cellist, in recitals at the Flintridge Sacred Heart Academy, University School and Polytechnic School at Pasadena. He also assisted in her Los Angeles debut April 17 at the Biltmore Hotel. Mr. McFeeters gives a sonata recital April 26 at Fresno, Cal., with John Pennington, violinist, for the Fresno County Music Teachers Association. He appeared in a Lenten organ recital April 5 at the Neighborhood Church in Pasadena.

RAPHAEL BRONSTEIN,
centre, second row, with his violin students who give a recital at Washington Irving High School, New York, on April 19. Seven soloists appeared with orchestra in violin concertos. Leon Rubinstein, the manager of the concert, is third from the left in the third row. Second from the left in the second row is Channon Gelsin, and at Mr. Bronstein's left, Mildred Barnes, the pianists of the recital. (Photo by Gruben Service.)

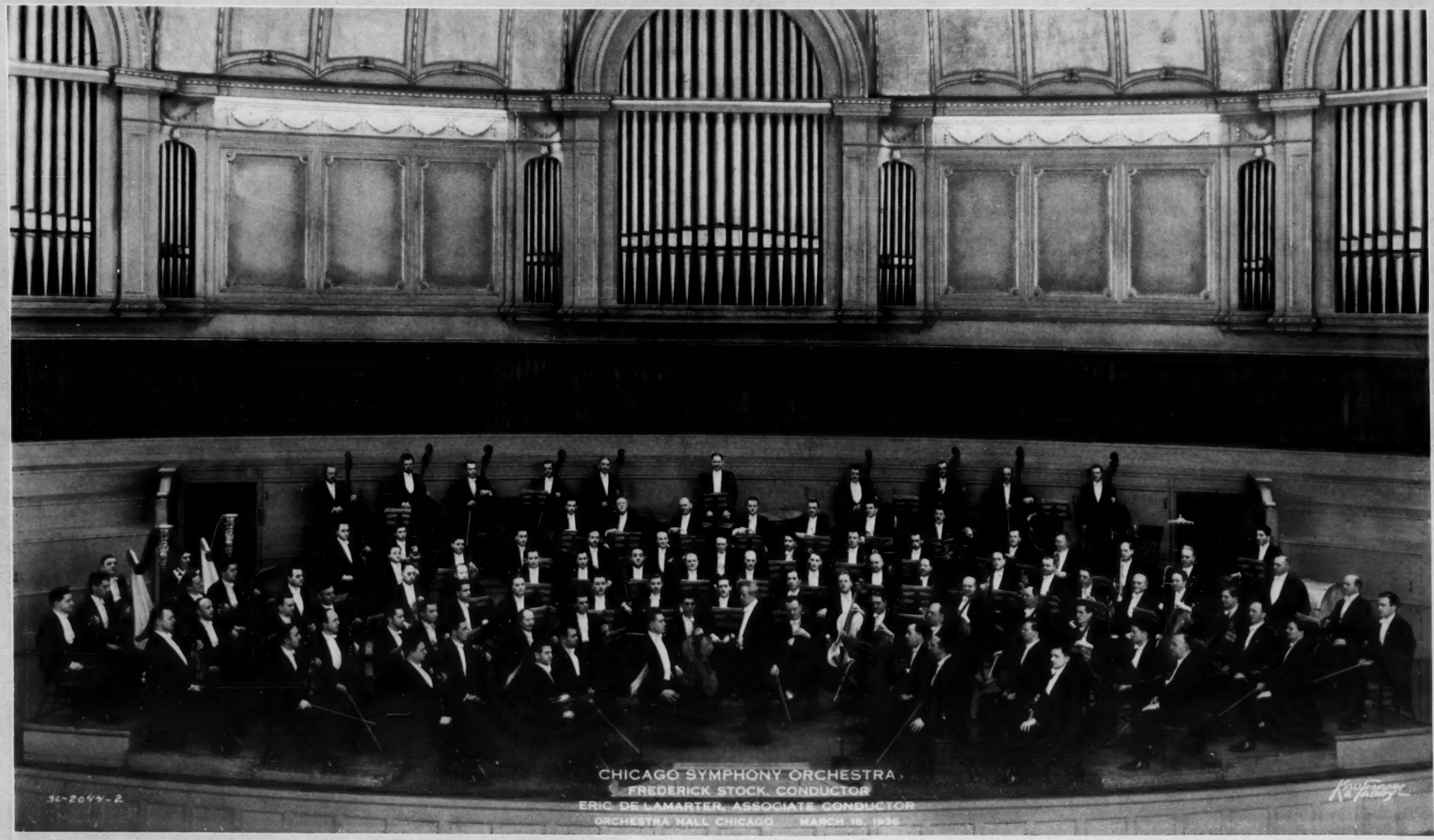
VIRGINIA MORGAN,
harpist, with her dog, "Allegro." Miss Morgan will broadcast with Pierre Monteux and the San Francisco Symphony Orchestra on April 16 from KPO (National Broadcasting Company station). The concert, which was sponsored by the Standard Oil Company of California, featured Miss Morgan as soloist in the Ravel Introduction and Allegro. She also played this work recently with the Los Angeles Philharmonic Orchestra. The Morgan Trio (of which Virginia Morgan is a member) has been giving a series of concerts in Los Angeles, including an appearance at the Wilshire Ebell Theatre late in February. In addition to Virginia, harpist, this group includes Marguerite, pianist, and Frances, violinist.

LAURA and FRANK LA FORGE
at the Grand Canyon. They return to New York the first of May.

MIRIAM MARMEIN
in her comedy dance-pantomime, Pierrot Encounters the Doctor, which she presented at Middletown, Conn., on April 16 and 17 and is to do again in Upper Montclair, N. J., on April 29. (Photo by Soichi Sunami.)

STEPHAN HERO
will give two recitals on April 19 and 20 in Decatur, Ill. Mr. Hero and his wife, the former Maria Iturbi, sail for a delayed honeymoon in Spain following the concerts.

(See Inside Front Cover for Additional News Pictures)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